

The Musical World.

(PUBLISHED EVERY FRIDAY NIGHT.)

A RECORD OF MUSIC, THE DRAMA, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

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COETHE'S EPIGRAMS FROM VENICE—(1790.)

IN LEOGAC VERSE.

Money spent, and time as well—
How—this little book will tell.

XCI.

Once, what attention I paid to the year and its varying seasons !
How have I welcom'd the spring—long'd for the autumn's approach !
Now I know not summer or winter: since Love has entranc'd me,
Spreading around me his wings, all is perpetual spring. J. O.

HER MAJESTY'S THEATRE.

ALBONI has come back and has brought with her Rossini, whose voice has not been heard in the precincts of Her Majesty's Theatre since the absence of the charming Marietta. Rossini has been quite dumb during the *Lind furor*, dumb perhaps with astonishment that the notes of a German "nightingale" should cause more delight to the crowd than his music, or that the German "nightingale" should have shown so strong a disrelish for his operas as to exclude them altogether from the stage during the entire period of her engagement. We know not why Jenny Lind never sings Rossini's music; we do not presume to insinuate that she cannot; but true it is that she does not; some reason there must be, and what that is we leave those whom it interests to guess.

Alboni has come back and has brought with her Rossini, which gives double *éclat* to her *rentrée*. Her reception on Saturday, in *Cenerentola*, was on *ne peut plus* enthusiastic. To speak of her performance in this opera would be superfluous; all the world has pronounced it incomparable—amateurs, artists, and the crowd—and all the world must be right, especially when its verdict coincides with that of the *Musical World*. Suffice it that Alboni never sang better, and that the public never more warmly applauded her admirable talent. We need not enter into details.

There was one novelty in the opera, Calzolari's Don Ramiro, a clever and artistic performance throughout, which made a most favourable impression, and confirmed the good opinion which the new tenor's impersonation of Elvino had already created. Calzolari sang the air of Don Ramiro with great refinement, and was careful and effective in the concerted music. As an actor he has yet to acquire ease of deportment, but he enters well into the spirit of the scene.

On Tuesday Alboni again appeared. The house was crowded by a brilliant and aristocratic audience, among whom were Her Majesty and Prince Albert. The opera was the *Barbiere*—Rossini again, and so to speak, the essence of Rossini. Alboni of course was the Rosina, and such a Rosina as Rossini himself would have overwhelmed with compliments. The "Una voce" was the perfection of singing—a gush of delicious melody from one end to the other. The volume and quality of voice, noble phrasing, and rounded cadences of the *largo*, the surprising neatness and finish of

the *allegro*, in which the ornaments and *floriture* were in most exquisite keeping, were equally the themes of admiration. Vivier, who is not given to paying compliments, walked out of his usual indifference, on this occasion, to pay one to Alboni, which was at once (like all that Vivier says) original and expressive. "Je voudrais bien, Mademoiselle," he said, "que vous fissiez, de ci et là, quelques petites notes fausses. Vous chantiez tout avec une telle perfection que cela ne me fait aucun effet; il me manque un peu de mauvais, pour faire sortir vos admirables qualités. Une seule note douteuse, je vous prie de grace, de temps en temps." But Vivier spoke in vain. The duet, "Dunque io son," with Figaro, the Tyrolien from *Betty*, introduced in the lesson scene, the terzetto "Zitti zitti," with Figaro and Almaviva, all exhibited the same provoking faultlessness. The fact is Alboni was in her most glorious mood, and could not have sung otherwise than divinely had she even wished it. The audience were in raptures. They encored the *largo* of the "Una voce;" they encored the rondo of the "Dunque io son;" they encored the Tyrolien from *Betty*; they encored the "Zitti zitti;" in short they encored every thing in which Alboni had a part; and we verily believe, to judge from their enthusiasm, would willingly have listened a third time to all the music of Rosina. The recalls and the bouquets, and the applause graciously bestowed upon Alboni by Her Majesty, and Her Majesty's illustrious spouse, who is as good a judge of fine singing as he is of fine music, and heartily loves them both (his constant admiration of poor Mendelssohn is a proof of the latter), all formed part and parcel of the genuine, hearty enthusiasm which had taken hold of the entire public, and developed itself in the shape of a regular triumphal *fête* for the unrivalled *contralto*—or rather *soprano-contralto*, for the two voices are so perfectly blended, and both so beautiful, that it would be invidious to give a preference to either. MARIETTA ALBONI deserves a unanimous welcome from the *habitués* of Her Majesty's Theatre, if only for the fact of her having restored the great ROSSINI to the throne from which the "Swedish Nightingale" had removed him for a while—his legitimate throne, the Italian Opera, where he only requires faithful and competent ministers, like Alboni, to interpret his ordonnances and preserve him absolute.

Gardoni, we are delighted to record, has recovered from his indisposition, and was never more effective, never better in voice, and never in more overflowing good spirits. He sang and acted the part of Almaviva in such a style as to prove beyond a question the full re-establishment of his powers. His drunken scene in the first finale was admirable, and in the "Ecco ridente" (cavatina), and the "All' idea di qual metallo" (duet with Figaro) his sympathetic and beautiful voice was heard to more than usual advantage. Gardoni was feted and applauded as his great merits deserved. He is yet undisturbed in his dominions; he is yet, as he is likely to be as long as he remains, *primo tenore assoluto* of Her Majesty's

Theatre. Gardoni need fear no rivalry, with his voice and talent, while health and strength do not fail him.

Lablache's Bartolo!!!!!! When Lablache retires, where are we to look for his successor? When Lablache retires, what will become of Bartolo? When Lablache retires, who is to sing the quaint old air of Caffariello, with bended knees and hanging arms? Lablache's Bartolo was what it always is and always will be, unapproachable. Let us pray that we may have to express the same admiration of this masterpiece of comic humour for many years to come. When Lablache retires, lyrical comedy may put on its nightcap and go to sleep.

Belletti's Figaro was, as usual, careful and artistic. No artist can sing the florid music of Rossini with more ease. He is not quite so comic and vivacious, however, as Ronconi. F. Lablache's Basilio was, as usual, excellent, the singing and acting being equally good.

The band and chorus, under Balfe's able and vigorous guidance, were all that could be desired. The overture was played with striking brilliancy.

Between the acts of the *Barbiere*, by command of the Queen, the last scene from *Electra* was performed, in which occurs the *pas de deux* for Carlotta Grisi and Marie Taglioni, which was exquisitely danced and enthusiastically applauded. Carlotta was never more irresistibly fascinating and graceful.

To-night we are to have *Semiramide*, with Mdle. Parodi as the heroine and Alboni as Arsace. More Rossini—thanks again to Alboni.

ROYAL ITALIAN OPERA.

ROBERT LE DIABLE.

AFTER many delays, Meyerbeer's great work was, at last, brought out on Saturday, and with a magnificence and completeness in the *ensemble*, to which, we are inclined to think, all former productions of the Royal Italian Opera must bow. By this, we do not mean to say that the *Robert le Diable* has created a greater success than the *Huguenots*, *Masaniello*, or other works, upon which the management has lavished its wealth and resources, but that in mere matters of detail, in scenic painting, the splendour of the dresses, decorations, appointments, and all the other addenda of the stage, it has transcended all previous efforts of the establishment. Great were the expectations formed of the production of the *Robert le Diable*; they were more than realised in the performance. The scenery was exquisitely painted. Each scene in succession called forth the most enthusiastic demonstrations. The last scene, also, the Temple near Palermo, was gorgeous and magnificent beyond description. Nor must the view of the sea-shore opposite to the port of Palermo, with which the drama opens, be omitted. The tents on either side of the stage, with their looped-up damask curtains; the mailed knights and squires promenading in groups, or holding conversation in knots; the sentinels armed cap-a-pie walking their rounds; the soldiers diversely dispersed; and the rich variety of dresses, constituted a *coup d'œil* of the most dazzling and imposing appearance. The grand hall of the palace, in the second act, with the procession of the knights, nobles, esquires, equerries, pages, courtiers, ladies, and attendants, with the *corps de ballet*, which must have assembled near four hundred persons together on the stage, was not the least striking part of the representation. In short, if the band and chorus had nothing to do, if the artists had all to perform in dumb show, as a mere spectacle, *Robert le Diable* would be worth a visit to Covent Garden.

The cast embraced the names of Dorus Gras, Corbari, Salvi, Lavia, Marini, Massol, Tagliafico, Rommi, Polonini, Luigi Mei, Soldi, &c. Dorus Gras was the Alice; Corbari, Isabella; Salvi, Robert; Lavia, Rambaldo; and Marini, Bertram. Tagliafico played the first Monk, and Massol, the small part of the Herald, which he played at the Academy, in Paris, in 1836, when the opera was first produced, and long ere he had attained his present celebrity. Massol's consenting to play this trifling part, is a fact from which one or two of the great guns of the Royal Italian Opera might take a lesson, and which we devoutly pray they may not pass by unregarded. So far from lessening himself by assuming a character which all the world knows is unworthy of his powers, a great artist, by his condescension, excites the sympathy of his audience in a greater degree than if he played that which was adequate to his abilities. We had a strong proof of this in the two performances of the *Robert le Diable*. When Massol appeared on both nights as the Herald, he was received with louder applause than any other artist engaged in the performance. The public recognised in him the principle, "that a great artist cannot derogate from his fame by fulfilling an inferior part," and hailed him with vociferous cheers.

The cast, to our thinking, might have been improved. Madame Dorus Gras might have been advantageously fitted in Isabella, and Miss Catherine Hayes would, we are quite sure, have made a highly engaging Alice. We say this with the utmost respect for the charming Corbari, for whose graceful talent none can have a higher opinion, or a greater respect than ourselves. Mdle. Corbari has a *mezzo-soprano* voice, and Isabella requires a *soprano*. Again, the music of Meyerbeer is any thing but sympathetic, while the principal charm of Corbari's voice, is its intensely sympathetic quality. Should a further reason be required, we may advance that the music of Isabella demands the highest executive capabilities; that though Mdle. Corbari vocalises with much ease, and executes without difficulty, still she has not the capabilities of florid execution, and therefore is not entirely suited to the Princess in *Robert le Diable*. That Mdle. Corbari acquitted herself admirably in her performances of Saturday and Tuesday, and was loudly applauded, we are willing to admit; but we also insist that we have witnessed the fair vocalist in parts better adapted to her talents than that of Isabella. We should prefer hearing Dorus Gras in Isabella, because the extraordinary flexibility of her voice would be brought into full play in singing the music, and all her florid graces exhibited to greater advantage than in Alice.

We may here mention that Miss Catherine Hayes had been announced in the bills for the part of Alice, had rehearsed the music, and had made herself perfect. On Saturday, about noon, Miss Catherine Hayes sent word to the theatre that she had a violent cold, and could not sing that night. The directors were at a nonplus—Her Majesty was coming, and the opera could not very conveniently be postponed. Dorus Gras was applied to, to play the part. As she had not appeared in Alice for five years, and as she knew the text only from the French version, she at first declined, but eventually agreed to undertake the part, provided she was allowed to retain it through the season. To these terms, from sheer pressing necessity, the directors were compelled to accede; whereupon Miss Catherine Hayes takes umbrage, and writes a letter in the *Post*, declaring her entire astonishment at the part being taken from her in so unceremonious a manner. Now Madame Dorus Gras would, we think, have acted wrong under the circumstances, had she herself not been specifically assigned the part of Alice by the management when the

Robert le Diable was cast, and had it not been subsequently taken from her, absolutely without reason. We have been somewhat particular in giving the facts of the case, but refrain from making any further comments.

We may, however, state, that Madame Dorus Gras herself was labouring under a severe cold, as the following notice issued in the theatre previous to the performance, indicates.

"It is with great regret the Directors have to announce, that in consequence of the sudden and severe indisposition of Miss Catherine Hayes, she will be unable to appear to-night in *Robert le Diable*. Under these circumstances, they beg leave respectfully to request the indulgence of the public towards Madame Dorus Gras, who, in the most handsome manner, has consented, at a few hours' notice, to undertake the important part of Alice, which she has not played since 1844, and has never studied in the Italian language. In addition to this, Madame Dorus Gras has herself been labouring for several days under a severe cold. The Directors, therefore, trust they may rely upon the kind consideration of the audience."

How well Madame Dorus acted the part of Alice, and how admirably she sang the music, it would be superfluous to record. She was the original in Paris, and shewed herself for the hundredth time well worthy the distinction.

Of Salvi's Robert we can speak very highly. We never saw this talented artist act with more manly vigour and spirit, nor heard him display more energy and feeling in his singing. His "*Sicilienne*" in the first scene was admirably given, and loudly encored. His acting in the last scene, where he is alternately awayed by Alice and Bertram, or the incarnations of good and evil, was exceedingly fine. We do not remember Nourrit, but Salvi far surpasses any one we have witnessed in the part.

Marini's Bertram took every body by surprise. It was, in every respect, a performance of great excellence—great in conception, great in acting, and great in singing. His make-up was wondrous. He wore neither cap nor helmet, but his hair was arranged in a wild, stormy manner, and his long, black beard flowing down his breast, gave him a very unearthly appearance. His dress was well chosen; it was not distinguished from that of the surrounding knights in any other respect than that of the darkness of its hue, and an ample mantle that fell gloomily round him, and covered him, as it were, with an eclipse. But it was the expression of his face, and its make-up, that was so remarkable. Maturin's description of Melmoth's countenance might be applied to Marini's with truth. We heard exceptions taken to the demoniacal expression of Marini's face by several, according to themselves, most admirable judges of these and all other matters of art, on Saturday evening; but we would ask these all-wise critics if there were no demoniacal expression in his countenance, what becomes of Alice's terror when she first sees Bertram, and what meaning can otherwise attach to her words, "that he resembles the likeness of an infernal fiend prostrated by the archangel." These sapient critics and omnipotent judges shoot their arrows a trifle beyond the mark of judicial animadversion. Let them read first, and then criticise. If it be true that Levasseur, who first played Bertram, personified him as a quiet, and gentlemanly looking personage, all we have to say, is, that Levasseur differed from the author of the book, whose meaning is so plain, that it would be absurd to waste argument upon it. But howsoever opinions might have differed as to Marini's make-up of the human-fiend, none whatever existed as to his performance, vocal or histrionic. In fact, Marini far surpassed himself in Bertram, and towered above the height to which he had elevated himself by his previous personification of Marcel in the *Huguenots*. The incantation

scene, before the mouth of the cavern, was exceedingly powerful and impressive, and he produced a tremendous effect by the energy with which he delivered the closing *morceau*, before he enters the cavern. A tumult of applause followed this grand vocal display, and Marini was recalled from every part of the house; but not satisfied with this, the audience insisted on an encore, most injudiciously, we think, as the thread of the narrative was thereby broken at a most interesting juncture. In the duet with Rambaldo, in the third act, Marini was also admirable, his fine deep bass voice telling with immense effect. But, perhaps, his finest vocal effort of the evening, if not the most startling, was the appeal to Robert in the last act,

"To t'ingannai,
Colpevol sono—"

a quick movement of peculiar character, which was sung with great power and expression. The whole of this scene, both as regards the acting and singing, reflected the highest credit on Signor Marini, and constituted an excellent close to a powerful performance.

Signor Lavia played the part of Rambaldo in a most praiseworthy manner. He gave, with good taste and feeling, his romance, in the first scene,

"Regnava un tempo
In Normandia;"

a charming subject, in three time, in which the horns are employed with striking and novel effect. He is also entitled to much praise for his artistic singing with Bertram, in the opening duet, in the third act. We could hardly have desired a more efficient Rambaldo than Signor Lavia.

Massol, in addition to his playing the small part of the Herald, sustained one of the principal knights, and, with his splendid voice, was of immense advantage in the choruses. Tagliafico, Polonini, Luigi Mei, Rommi, Rache, and Soldi, also strengthened the choral force in a great degree. The first-named artist took the part of the chief monk in the last act.

The band and chorus might be dismissed with a single line—"they were perfection from first to last." Never, perhaps, did Mr. Costa and his magnificent corps achieve so glorious a triumph. The massive, complicated, and elaborate music of *Robert le Diable* tests the powers of an orchestra to the utmost, and it is only when the powers of the Covent Garden band are tested to the utmost, that its force, its brilliancy, its precision, and its grandeur becomes pre-eminently conspicuous, and that we unhesitatingly acknowledge its vast superiority to all existing or pre-existing bodies of operatic orchestras.

The chorus distinguished themselves in almost every scene, and to point out any particular effort for especial eulogy would involve a difficulty, when all was entitled to the highest praise. The greater part of the first act was a magnificent display of choral singing, and the "*Sicilienne*" was encored with acclamations. In the charming chorus of young girls, in the opening of the second act, the body and purity of tone exhibited by the female voices was something quite marvellous. We could almost have fancied there was a sprinkling of Grisi, Albonis, and Angris among the singers, so rich were the voices, and so correct the intonation. The ladies of the choir again distinguished themselves immensely in the beautiful chorus of attendants which leads off the fourth act. This was no less delightful and surprising than the one just named. These two female choruses, by the way, are among the most elegant and captivating *morceaux* that have proceeded from the pen of the composer. The chorus of monks in the last

act was tremendous. We have heard five hundred voices sing together with less power and volume of tone. The certainty and precision with which the chorus sang throughout the performance betokened the infinite care expended on their training.

So much for our details of the performance of Meyerbeer's *Robert le Diable*, at the Royal Italian Opera, which, it is needless to say, has been rendered in its integrity, its entirety, and with completeness of *ensemble*, for the first time in this country.

We have omitted to the last, the expression of our opinion regarding the music of *Robert le Diable*, Meyerbeer's masterpiece, as it is called. We approach the consideration of such a composition with diffidence. When we remember that in 1836 this work saved the French Opera from ruin, that it had a run unprecedented in the annals of the Paris Academy, that its popularity spread over the musical world in a brief space of time, that it almost caused a revolution in musical lyric compositions, and that it drove Rossini in despair from his writing-desk, we must allow, *à priori*, that at least it contains both power and originality, for without such moving forces the effects just mentioned could never have been produced. We, at once, admit that power and originality belong, in no ordinary degree, to the music of *Robert le Diable*, and we also allow that there are passages of great beauty and intensity scattered throughout the five acts; but, alas! that word "scattered" sounds truthfully ominous, and we cannot forbear from expressing our conviction that the opera is heavy, and that the predominant feeling, after listening to it attentively, is tedium and weariness. Much of this must certainly be attributed to its inordinate length, as it takes up nearly five hours in the representation, and much of this feeling, we have no doubt, would disappear if the music were sufficiently excised. But what then, say the sticklers for legitimacy, becomes of the boast of the Royal Italian Opera, of producing works in their integrity and entirety? But, say we, a grand distinction must be drawn between "integrity" and "entirety." After a little consideration, the most ultra-legitimatists will be perfectly satisfied. Where, we would ask, is the great work, in music or out of music, which is given on the stage in its "entirety"? Is it *Don Giovanni*? No! Is it the *Nozze di Figaro*? No! Is it *Guillaume Tell*? No! not even at the Royal Italian are these great *chefs-d'œuvre* given with the whole music, as the composer intended. Has there ever been a single work of Shakspeare represented entire on the stage, in any theatre? Certainly not. Is then M. Meyerbeer so much superior to Mozart, Rossini, and Shakspeare, that it would be desecration to apply to his work the pruning-knife which has always been used with theirs?—or is *Robert le Diable* so much more perfect than *Othello*, *Don Giovanni*, or *Il Barbiere*, that every note of it must be preserved, while they suffer loss and no one complains? We say again, "draw a grand distinction between 'integrity' and 'entirety.'" Spare not that music which is dull and uninteresting, and perils the success of the opera. Cut down the *Robert le Diable* one hour. There is much which might advantageously be omitted. Touch not the first act,—it is all worthy of preservation. The two last acts might be pruned with great advantage. The trio for tenor, soprano, and bass, is a very heavy production, and its shortening would be a considerable relief. The same may be said of the trio in the incantation scene, which is considerably too long, besides being highly soporific. The ballet music is excellent, but this too would admit of judicious concision. Meyerbeer has treated the ladies ungallantly in this opera, Alice is a very small part, although her music is

interesting, and she has an effective scena. Its being a small part was doubtless Jenny Lind's reason for selecting it for her first and last essay in this country. Isabella has two very splendid airs to sing, but has nothing to do, except to look melancholy and pine. The plot we consider to be inconsistent and far-fetched, and to be less adopted for the libretto of a grand opera than for a nursery tale concocted to scare childhood beside a winter fire. The name is a misnomer, the story without interest, the incidents without meaning, and the catastrophe monstrous. When Bertram is carried down to the infernal regions—by-the-bye, why is he carried down to the infernal regions?—and Robert is preserved by the spirit of Goodness-Gracious, in the form of Alice, one would be led to think that all supernatural agency would vanish, and go down with the devil—but no! that would not suit the aspirations of the librettist. The scene takes place in the cloisters of a convent, and when Bertram disappears, Alice and Robert are left alone. Now this would hardly conclude dramatically; but by a magic touch of the author's pen, *without Alice or Robert moving a step*, the scene changes to a church near Palermo, in which Isabella is waiting at the altar for Robert, and Rambaldo ditto for Alice, and so Robert ascends the altar and marries the Princess. This is a magic touch indeed.

The Queen and Prince Albert were present, but left at the end of the third act, it being then near twelve o'clock. Several of the fashionables and the religious followed suit, and although the house was crowded to suffocation up to that moment, the audience became unusually thin before the end of the performance. The directors, when next they give the *Robert le Diable*, had better commence an hour at least earlier.

The second performance of the *Robert le Diable* took place on Tuesday. Most of the music was again given. The opera commenced at eight and was over at half-past twelve. As played at the Royal Italian opera, *Robert le Diable* is divided into six acts, the third being subdivided into two. This could hardly be avoided, as the whole stage was required for the grand scene in the vaults, and could not be set without letting down the curtain.

We shall have more to say of Meyerbeer's *chef-d'œuvre* in our next; meanwhile we acknowledge that the music improves remarkably on acquaintance.

On Thursday the *Don Giovanni* was performed for the first time this season, and was made additionally attractive by the appearance of Persiani, who was engaged for six farewell nights, and made her *rentrée* in her favorite part of Zerlina. Since the opening of Covent Garden as a Royal Italian Opera, we have witnessed nothing to equal the crowd that congregated on Thursday. Every seat in the house was engaged, and had the theatre been four times as large we have no doubt it would have been filled. As soon as the doors were opened a tremendous rush was made for the pit, and in five minutes there was not any standing room. Crowds were waiting in the lobbies, and hundreds were asking for stalls, and offering premiums for a seat anywhere. Several burly gentlemen, who looked lawyer-wise, threatened the management with an action for taking money without providing sufficient accommodation; and when told by some of the officials that the money would be returned, or that they might have a ticket for the next performance, answered, they would do no such thing, as it would offer a precedent (or no precedent—we forget which) for a *nolle prosequi*. We really think the management would do well to open the gallery to the overflows from the pit. On a crowded night the accommodations in the pit are quite insufficient, and the unfortunates who come late are obliged to

stand all the evening, and lucky, too, if they can procure standing room. The gallery of Her Majesty's Theatre is open to the visitors to the pit; and we see no possible objection whatever to the Royal Italian Opera following the example of Her Majesty's Theatre.

The length to which our article on the *Robert le Diable* has run hinders us from entering into details of the performance of the *Don Giovanni*. Two events of the evening, however, demand especial notice; namely, Persiani's *rentrée*, and Marini's first appearance in *Leporello*.

The reception bestowed on Persiani was of the most enthusiastic nature. The audience cheered and cheered again for several minutes, and each time the acclamations gathered new strength, till at last they became quite deafening. Madame Persiani stands in the highest possible favor with the public, and the directors acted most judiciously in retaining her services, even though she had not been about to retire from the stage. Her singing was, as heretofore, marked with delightful expression, and replete with those charming graces which make us even forget that they are innovations on Mozart. She was encored with Tamburini in the duet "La ci darem;" in the "Batti, batti," and the "Vedrai carino," all of which she sang with the most genuine artistic feeling, and with surprising brilliancy. Madame Persiani's acting of the peasant girl is no less entitled to praise than her singing. It was *naïve*, arch, coquettish, and full of animation. Altogether Madame Persiani's reappearance at the Royal Italian Opera must be pronounced a great fact in the season.

Marini made an immense hit in *Leporello*. Since Lablache's best days we have heard nothing comparable to his singing the music of this part. His acting was also excellent, and would have been still better, we are quite sure, had he rehearsed the part on the stage, which we know was not the case. Marini gave the great cavatina, "Madamina, il catalogo e questo," in admirable style, both movements being contrasted with artistic skill. The opening of the second movement, "Nella bionda," a phrase of wondrous beauty, displayed the fine quality of his voice to perfection. In the concerted music his powerful tones told with tremendous effect, more especially in the *sestet* in the second act. Marini has raised himself still higher in public estimation by his performance of *Leporello* than of *Bertram*, undoubtedly great as the latter was.

Of Grisi's *Donna Anna*, which was magnificent throughout,—of Mario's *Don Ottavio*, the music of which was as exquisitely rendered as ever, especially the "Il mio tesoro," which created a *furor*,—and of Tamburini's *Don Giovanni*, which was everything, the gay, the volatile, the amorous, the gallant, till it rose in the last scene to the positive sublime,—we must refer our readers for details to our lengthened notices of last year, wherein we have said all that could be said of this glorious triad in Mozart's mighty opera. To the charming Corbari high praise must be extended for the performance in the arduous part of *Elvira*; of Tagliafico we may repeat our former expressed opinion, that he makes the best *Commendatore* we ever heard; and with a word of strong praise to Polonini, who played *Masetto* admirably, we must conclude our notice of *Don Giovanni*, the performance of which was one of the most complete and splendid ever heard at the Royal Italian Opera. The encores and recalls were too numerous to specify.

To-night the *Lucrezia Borgia* will be given, with the second and third acts of *Masaniello*; on Tuesday the *Sonnambula*, with Persiani, Tamburini, and Sims Reeves (his first appearance); and on Thursday the *Huguenots*, in which Grisi assumes for the first time the part of Valentine, and Sims

Reeves, to strengthen the cast, has consented to play the part of second tenor, undertaken last year by Signor Lavin. The directors are now indeed putting their shoulders to the wheel in downright earnest.

GERMAN OPERA.

In alluding to the announcement of the *Freischütz*, we stated in our last, that we had no doubt but every justice would be rendered to Weber's *chef-d'œuvre* by the German company at Drury Lane. The excellence of the band and chorus, and the thorough efficiency of some of the principals, led us to this anticipation. We are sorry to say our hopes have not been realised to the fullest extent. Many circumstances combined to bring about the disappointment. In the first place, the barytone of note, Herr Formez, who, in his own country has a great reputation, could not appear in *Caspar* in consequence, either of indisposition, or his not having arrived—we forget which. In the next place, the new tenor, who was announced for Max, could not appear for some reason that was not assigned; and thus, the parts of principal tenor and barytone fell upon Herr Erl and Herr Stepan, who, clever singers though they undoubtedly be, are scarcely strong and sweet enough for Weber's music. Herr Erl has a real tenor voice, and, if he could accomplish all he attempts, would be a great singer—but he cannot. The grand scena, "Thro' the forests, thro' the meadows," failed for this reason. If Herr Erl could have vocalised the song as he was anxious to do, and could he have rendered it with all the feeling which his endeavour, though unsuccessful, suggested, there is no doubt he would have produced a corresponding impression. For his intention he deserves the utmost praise; for his accomplishment, he is entitled to still less. Herr Stepan looked excellent well as *Caspar*. Now, appearance is no small requisite in a character of this kind, in which there is a supposed amalgamation of *diablerie*, *bonhomie*, courage, amorousness, and a genius for rifle-shooting. Herr Stepan's figure is tall and upright. His deportment is "rough and ready," a very significant term, when applied to a ranger of the forest, and which tended to produce a favourable impression of his dramatic powers. He was received with much warmth, especially by the upper part of the house, with whom *Caspar* has ever been in remarkable favor, independent of the artist who may happen to personate him. Herr Stepan's first song—the immortal drinking song—did not impress the audience with any exalted opinion of his vocal powers; nevertheless, by dint of doing his best, with occasionally accomplishing something more, and by dint of looking his best, he got on wonderfully well. The vocal music in the incantation scene, was very effectively rendered by Herr Stepan, and Herr Erl.

Mdlle. Romani made her first appearance as *Agatha*. The voice of this lady is a high soprano, sometimes powerful, occasionally brilliant, and generally correct in intonation. The first song—the grand scena, "Before my eyes beheld him," is one of great difficulty, and requires no mean vocal powers to do it justice. Mdlle. Romani was immensely applauded at the end of the scena, and her success was immediately established. The fair artist will be a great acquisition to the company. By the way, is not this lady Italian? Her style and method bespeak the warm South, although her voice is decidedly Teutonic.

Madame Marlow has already become an established favourite at Drury Lane. Her voice is not peculiarly captivating, nor does she vocalise with extraordinary fluency, but she has a very charming way of singing, and expresses more

by her looks and actions than by her tones. Madame Marlow was encored enthusiastically in the delicious comic romance, "If I were a gay young spark," and delivered it in a most *piquant* and *naïve* manner.

Of the others, nothing remains to be said; but we cannot conclude without expressing a hope that the gentleman who plays Kilian, when next he leads off the laughing chorus, will endeavour to keep a little better time.

The Queen and Prince Albert were present, and the house was crowded in every part. The audience was an enthusiastic one. Every thing was, or was wanted to be, encored; and were we to judge from the reception the opera obtained throughout, the success of the *Freischütz* must be pronounced immense.

The band and chorus were, as usual, admirable. The overture was repeated, and went capitally, and the hunters' chorus was encored with great applause. The incantation scene was well done, and the *diablerie* managed with wonderful effect. The cheers and clapping at the end were uproarious and vigorous, and a general call being made, the curtain rose and discovered Mdle. Romani, and Madame Marlow, on each side of Herr Erl.

WINCKELMANN'S HISTORY OF ANCIENT ART.

(Translated from the German.)

BOOK II.

OF ART AMONG EGYPTIANS, PHENICIANS, AND PERSIANS.

CHAP. V.

ON ART AMONG THE PHENICIANS AND PERSIANS.

(Continued from page 293.)

VIII. Of the particular clothing of the Phœnician figures, we learn as little from coins as from writers. As far as I can recollect, it is only known that the dress had remarkably long sleeves. Hence the character of an African, in the comedies at Rome, was represented with a gown of that sort, and it is supposed that the Carthaginians wore no cloaks (a). Striped stuffs must have been much used by them, as well as by the Gauls, as is shown by the Phœnician Merchant among the painted figures of the Vatican Terence. Moreover, the appellation "discinctus"* which the poets give to Africans and Lybians, seems to point to the Carthaginians, and to imply that these were *ungirded*.

IX. Of art among the Jews, we know still less than of that among their neighbours, the Phœnicians; and as artists were invited from this latter people by the Jews, even in their flourishing period, it might appear that the fine arts, which were regarded by this nation as superfluous in human life, were not practised for the same reason. Moreover, sculpture was forbidden by the Mosaic law, as far as concerned the representation of the Deity in human form (b). Nevertheless, the formation (cultivation?) of the Jews would have been adapted to beautiful ideas.

X. Notwithstanding the general bad opinion of art which prevailed among this nation, it must have attained a high degree of perfection. — I will not say in sculpture, but in drawing and artistical workmanship; for Nebuchadnezzar took with him from Jerusalem alone, among other artists, a thousand who made inlaid works, and so great a number will hardly be found in the largest towns of the present time. The Hebrew word which denotes artists of this class, has not been generally understood, and by interpreters and in lexicons it has been sometimes absurdly translated and explained, — sometimes passed over entirely.

* Virgil, Juvenal, and Silius Italicus.

XI. Art among the Persians merits some attention, since monuments of it are still existing in marble, gems, and brass. The marble specimens are works in relief among the ruins of the city Persepolis, and the gems are cylindrical—loadstones and chalcedonies—bored through the axis. Besides those which I have seen in the different collections of gems, two were found in the museum of Count Caylus, who has published them. On one, there are five figures carved, on the other two, and they are adorned with old Persian characters, placed column-wise. Duke Caraffa Noja, at Naples, possesses three gems of the sort, which were once in Stosch's museum, and on one of them is an ancient inscription, made in like manner. In all these gems the letters are perfectly similar to those which stand among the ruins of Persepolis. I have spoken of other Persian gems in my description of Stosch's museum (c), and referred to those published by Bianchini. From ignorance of the style of Persian art, some gems without inscriptions have been taken for early Greek work, and De Wilde fancies that he has seen on one the fable of Aristæus (d), and on another a Thracian king.

XII. Excepting some old Persian coins, the only Persian work in brass with which I am acquainted, is an oblong quadrangular die, an inch in length, which is in Mr. Hamilton's* museum. This represents a male figure, both the head and face of which appear covered with a helmet, and which is thrusting a sword through the body of a lion, that is rising up against it. This subject is common in the gems I have already mentioned. I may also mention a silver coin, where a bearded figure, with a common Persian cap, is standing on a quadriga by another figure, which holds the reins; while, on the reverse side, a ship, with oars, is represented, together with some unknown characters. This coin is supposed to have been struck in the time of the Persian kings, before Alexander the Great (e).

XIII. That the Persians, in accordance with the testimony of the oldest authors, were well-formed people, is also shown by a tolerably large head, with a helmet, carved in relief, with an old Persian inscription round it, on a glass cast, in Stosch's museum. This head has a regular formation, similar to that of the Western nations, as well as the heads drawn by Bruyer, from the figures in relief, at Persepolis, which are above the size of life. Art, therefore, had every advantage on the side of nature. The Parthians, who inhabited a great part of the former Persian kingdom, paid especial attention to beauty in persons who were placed over others; and Surenas, the general of King Orodes, is, among other advantages, praised for his beautiful form; and he painted himself, notwithstanding.

XIV. Since, however, it was against the notion of propriety among the Persians to make naked figures, since they deemed it bad to strip themselves (for a Persian would not be seen unclothed, and the same thing may be said of the Arabs); and since, therefore, the highest object of art, that of forming the naked figure, was not sought by artists, while the fall of the clothes had not the same purpose, as among the Greeks, of indicating the naked figure beneath, it was enough among them to represent a clothed figure.

XV. In dress, the Persians did not much differ from other eastern nations. They wore an under-garment of linen, with a woollen gown above it, over which they threw a white cloak (f), and they liked to wear flowered garments (g). The Persian gown, which was cut square, must have been like the so-called square cloak of the Greek women. This, as Strabo says, had long sleeves, which reached to the fingers, and in

* Sir William.

which they placed their hands. But since their figures had not any cloaks which could be thrown on according to fancy,—as these do not seem to have been used in Persia,—the figures are after one and the same model. Those which are seen on gems are quite similar to those on the buildings. The gown of the Persian men (female figures do not appear upon their monuments (h), is often laid in small folds, arranged step-wise, and upon a gem, already mentioned, in the museum of Duke Noja, there are counted eight such rows of folds from the shoulder to the feet. The covering of a seat, represented on another stone in this museum, hangs down to the foot in similar rows of folds or fringes. A dress with large folds was considered effeminate by the ancient Persians (i).

XVI. The Persians allowed their hair to grow, which, in some male figures, as with the Etrurians, hangs down in stripes or plaits over their shoulders, and they generally bind a fine cloth about their heads—a custom that is still retained in the turban of the present Eastern nations. In war they generally wore a hat shaped like a tower or cylinder. There are also caps with the brim turned up as in fur caps (k).

[SELECT VARIORUM NOTES.]

(a) Salmasius, who is cited here, proves, on the contrary, that cloaks were very common among the Carthaginians, and that they had different kinds of cloaks, viz. double and single, round and square. Indeed Salmasius could not think otherwise, without contradicting Tertullian, on whose book, "De Pallio," he was commenting.—*Amoretti*.

(b) The Mosaic law, it is true, prohibited the making of images of the gods for purposes of adoration, but not images of angels, men, or animals, for ornament or for memorials. Moses himself caused cherubim to be made for the Ark of the Covenant, and Solomon had others of gigantic size made for the Temple, besides the twelve bronze oxen as a pedestal for the so-called "brazen sea." In later times, the Jews extended the Mosaic law to every kind of figure, and Flavius Josephus tells us that the Jews requested Vitellius not to let the Roman standards pass through their country, because they contained the likenesses of eagles, and other figures.—*Fea*.

(c) The gem to which Winckelmann especially refers, is a seal in chalcedony, representing a Persian priest sacrificing an animal like a hind upon an altar. A spear set upright on the altar might lead to the conjecture that the Persians actually worshipped spears; but Winckelmann observes, that there is nothing in any ancient author to warrant such a supposition. He also cites this gem against Herodotus and Strabo, who assert that the Persians had no altars.—*Translator*.

(d) More commonly called "Aristæus," the son of Apollo and father of Actæon.—*Eusebius*.

(e) Pellerin, cited here, believes that this coin, which was found in Syria, was struck by some Persian king, and thinks that the characters upon it are Phœnician.—*Fea*.

(f) Herodotus, in the passage here cited (I., c. 195), refers to the Babylonians. Speaking of the Persians (c. 71), he says, that, to the time of Cyrus and the subjugation of the Lydians, they were dressed with skins. Later, and especially under Xerxes, when they degenerated into the greatest luxury, they wore upper and under garments of different colours, and had variegated textures worked with gold.—*Fea*.

(g) They also wore garments on which various figures of beasts were worked.—*Fea*.

(h) The Persian women generally wore two dresses, as may be inferred from Diodorus. Among the monuments of Persepolis, communicated by Bruyer, there is a female figure clad in a tunic with sleeves, and with one hand holding the border of a garment. Perhaps this is the purple tunic called *opaparis* by Pollux and Hesychius. Under this head Hesychius cites some words of Ctesias, from which he infers that the dress was common both to men and women; they both girded themselves with bands made like fringe. Men and women wore valuable stones, necklaces made of jewels, ear-rings, bracelets, and rings, both on the fingers and ancles.—*Fea*.

(i) Plutarch, in the passage cited, says that the Egyptians, as well as other nations, looked upon such garments as a proof of an effeminate nature.—*Fea*.

(k) Brisson expatiates on the different kinds of caps and head-dresses among the Persians, and remarks that, the kings wore caps rising to a point, while those of the other Persians bend forwards.—*Fea*.

(To be continued)

SONNET.

NO. CCXXXV.

Do not, accursed languor, softly creep
Upon me thus,—oppressing me beneath
The cumbrous weight of thy hot, pois'nous breath.
I know thee well of old, thou soul's bad sleep!
I know that thou hast faculty to steep
All energy in calmness worse than death.
I know thou canst entwine a fatal wreath
Round the strong will, that would thy bounds o'erleap.
But yet thou giv'st the soul no true repose;
Killing all act, thou only mak'st it shrink
Into an inner region, dark and still.
There, 'mid its slumber, it is rack'd by throes
Of listless pain, while it is doom'd to think
On evils past, or call new forms of ill.

N. D.

BEETHOVEN'S SYMPHONIES.

To comment upon works so well known and so duly appreciated as the nine Symphonies of Beethoven, since nothing can be said that has not been or may not have been already felt by those who have carefully studied them, may seem to musicians an ostentatious intrusion; the remarks, however, that have reached me, of many intelligent amateurs, and my recollection of the want I felt in my time of studentship, give me reason to believe that a critical analysis of these great masterpieces may be to such readers as are not yet familiar with all the beauties they comprise a not unacceptable assistance in the examination of the scores, a knowledge of which is indispensable to the accomplished musician, in the comparison of the technical means with the general effect they produce, and in the consideration of the poetical feeling of which this is the expression. In speaking of my time of studentship as of a past period, I must not be supposed to arrogate to myself a present superiority to the influence of study, or an indifference to the pursuit of it. Who loves an art must ever be a student, and must ever, by means of his increasing knowledge, find new beauties, even in the works he had formerly most admired, to repay his research and to encourage his further study; but let me be understood rather as I mean to allude to the time when I received but vague impressions from hearing the works of the great masters, and when I had no satisfactory principle according to which to trace their construction and to recognise their points of excellence; when the love of music was to me only a feeling, not in any respect a knowledge; and when I was still unaware how almost infinitely that feeling is enhanced, and refined, and exalted by the knowledge which, if one may so speak without affectation, is its cultivation. It is still the case with me, and I hope most earnestly will ever be, that I find something fresh to admire in the immortal series of compositions we are about to discuss at every fresh examination of them, and I find somewhat to help me to their full appreciation—something to suggest to me a new point of view from which to regard the intention of the composer, manifested in his works in the suggestions of every one who has given sufficient attention to these symphonies to call forth any observations upon them, since no two minds, however sympathetic, will ever receive precisely similar impressions from the same subject; and thus I believe that every one who communicates the impressions he receives from a great work of art does something to extend the knowledge and consequent pleasure of all else who may become acquainted with it.

The task of the commentator on a musical work is much more limited and much more exclusively technical than that of him who writes upon poetry. For example, we find in the almost countless volumes that have been written on the works of Shakspeare, not only the attempt to expound some obsolete

terms or allusions, and some generally obscure passages—not only the analysis of the plots, with what account can be discovered or conjectured of their possible derivation—not only the examination of the various conception and development of the several characters—not only the critical exposition of the endless poetical beauties and the great dramatic effects, but also, what opens a far wider scope than all these for the highest exercise of the critic's powers, the philosophical inquiry into the natural truth of the poet's delineations, into the metaphysical subtleties that present themselves no less in the unfolding of character than in the depth and delicacy of verbal expression, and into the infinite things beyond what the mere words convey which are rather suggested than expressed, or, perhaps to speak with greater propriety, more or less expressed according as the greater or smaller intelligence of the reader empowers him to perceive their meaning, and the speculation upon what may have been the intention of the writer with regard to the dramatic and the poetical and even the moral effect of his productions. On the other hand, nearly the whole of the criticism of a musical composition, however exalted its character, however elaborate its construction, however deep or passionate its feeling and however subtle its intention, can rarely comprise more than an examination of the plan, a notice of any peculiar harmonic combination or progression and of any remarkable modulation, and an observation of the general characteristics and any particular effects of the instrumentation, an account of the general and peculiar style of the composer, an opinion of the particular originality and excellence of the work itself, and, in some very few cases, far fewer even in instrumental than in vocal music, a speculation upon what may have been the composer's meaning as to expression or description. It may be truly said that this last province of criticism which affords so grand a field to the literary reviewer, their exercise in which manifests in some writers a greatness only less than that of the originals upon whose works they have commented, is almost closed to the musical analyst, since nearly all musical expression and description is so extremely vague, and the means which affect it are so intangible to verbal explanation, that one can scarcely in any case speak of a musician's meaning except in the broadest and most general terms without being both obscure and ridiculous. Let any one recollect the accounts that have been given to him by different hearers of the ideas that have been suggested to them by a piece of professedly descriptive music, and he will remember that such ideas have been various as the persons who have expressed them have been numerous, and that they have only appeared free from absurdity to him in proportion to their closeness of coincidence with his own speculations. This makes me diffident in offering more than a verbal index of the several musical points that succeed each other in the works we are about to examine; but, as suggestiveness is one of the highest attributes of music as an art—as it is this which gives it the right to be classed as a medium possibly the most refined of poetical expression—as it is this which forms the distinction between that character of composition which we are accustomed to describe as classical and the lightest and most trivial bagatelles that are only intended and only worthy to mark the rhythmical movements of a dance—as it is the capacity to perceive this quality in the greatest works of art, and to have ideas and feelings awakened by it which constitutes that very high faculty of the mind—the power of appreciating the beautiful—as it is the consciousness of this and the yielding to its influence which proves a truly intelligent feeling for music apart from the common-place ability to distinguish between one tune and another, and to discern the velocity or

the energy or even the style of certain passages of execution—as it is the yielding to this suggestiveness and the describing its effects which occasions one of the greatest, perhaps the chief, pleasure in speaking of music,—I must hope to be indulged when I occasionally give way to an inclination which I feel to be irresistible, and which may receive the toleration of others on behalf of the pleasure it produces to myself.

The nine Symphonies of Beethoven form a highly interesting and perhaps for the same reason a no less useful course of study, on account of their comprising, more than any other class of his works, an indication of the gradual progress of the composer's mind, of the changeful development of his style, and of the unfolding from step to step in all its various phases of his wonderful genius. This may be said of the symphonies as distinctive, because, in the first place, his quartets are admittedly divisible into three styles, each belonging to what is recognised as a separate period of the composer's mental career, the first style being developed in the first six quartets, the second style in the three dedicated to Rasoumofsky and the one in E flat, and the third in the one in F minor and those to which, though published in the author's lifetime, the hero-worshippers of the present day have given the name of "posthumous;" in the second place, among his pianoforte sonatas there are several that evidently owe their origin and even their style to some particular circumstance, rather than to the necessity to write and the peculiar habit of thought on the part of the composer which induced it,—such, for instance, as the two very little sonatas in G and in G minor, Op. 49, little in respect of the character of the ideas of which they are composed and of the importance given to these ideas by the development of them, though perfectly symmetrical as to plan, and containing many very charming phrases; and, in the third place, the Duets and Trios for pianoforte and string instruments, the only other series of compositions sufficiently numerous to be considered as a wholly separate class, cease before the prevalence of that particular style commenced which critics like to denominate the third period and the last phase of the musical mind of Beethoven.* Regarding the Symphonies in this respect, we are instructed in the great lesson of the progressive development of an exalted mind in the collective survey of the entire series; and it will therefore be the endeavour of the following notice to call attention to the successive gradations of this composer's style which they indicate, no less carefully than to enumerate the peculiar features of each separate work.

Having thus far explained the motives that have induced the undertaking of the present subject, and the intentions that it is hoped may be fulfilled in the course of its treatment, I will, without further preamble, proceed to the discussion of the subject itself, premising only, that I write with the supposition that such readers as are not completely familiar with the works under consideration have access to a copy for constant reference, which will enable them to follow, or, more properly, to accompany me throughout my analysis.

G. A. MACFARREN.

(To be continued.)

* Query about the trios.—ED. M. W.

AMERICAN PANORAMAS IN ENGLAND.

(From the Boston Daily Bee, May 1st, 1849.)

WE notice in the English papers that two panoramas of the Mississippi River are exhibiting in London—Banvard's famous picture, which met with such success in Boston and New York, and one by an artist named Smith. The papers generally speak favourably of both. We were considerably surprised, however, to

see it stated in the London *Morning Chronicle*, that there had been in the United States "some dispute between the two artists as to whose was the first conception, or *execution*, of the idea of such a panorama." A man who should make such an assertion here would assuredly do so at the hazard of his reputation—for facts would overthrow such a statement. Banvard has made for himself a name which, to an enthusiastic artist like him, is more valuable than gold, and we should be sorry to see it tarnished by the efforts of malice or envy. When a boy, he conceived the plan of delineating the mighty Father of Waters, and he faltered not till he had accomplished his purpose. He spent many months on the river sketching its shores, and the whole painting is the work of his own hand. The correctness of the scenery has been vouched for by pilots, captains, and clerks of steam-boats, persons who have passed their lives upon the great river, and would certainly have detected errors, if errors had existed.

Of the rival panorama, Messrs. Risley and Smith's, we may be permitted to say a few words. It certainly has no claims to originality, and whatever merit it possesses of correct drawing, it owes to Banvard, from whose painting a large portion was copied—in the exhibition room.

Banvard's picture had been exhibited nearly a year before Mr. Smith conceived his piratical design. We can assure the *Chronicle* that whatever dispute there may be in England "as to whose was the first conception of the idea of such a panorama," there is no such dispute in this country.

PROVINCIAL CORRESPONDENCE.

MUSIC AT MANCHESTER.

(From our own Correspondent.)

A GRAND concert was given at the Free Trade Hall, on Saturday evening, of which the following was the programme:—

PART I.

Glee—"See the chariot," Miss Birch, Miss E. Birch, Mr. Lockey, and Mr. Phillips	Horsley.
Song—"My lords, I salute ye," Miss E. Birch	Meyerbeer.
Solo, Violin—Fantasia—airs from (<i>Otello</i>), Herr Ernst	Ernst.
Serenade—"The silver moon," Mr. Lockey	Hallon.
Rondo—"Tanta affetti," (<i>La Donna del Lago</i>) Miss Birch	Rossini.
Pianoforte and Violin—Andante, with variations and finale, from grand sonata in A minor, dedicated to Kreutzer, M. C. Hallé and Herr Ernst	Beethoven.
Song—"Morning," Mr. Phillips	MS.
Quartet—"Sleep, gentle lady," Miss Birch, Miss E. Birch, Messrs. Lockey and Phillips	Sir R. H. Bishop.

PART II.

Glee—"Hark! the lark," Miss E. Birch, Messrs. Lockey and Phillips	Dr. Cooke.
Scotch Ballad—"Donald," Miss E. Birch	
Solo, Grand Pianoforte—Finale—(<i>Lucia di Lammermoor</i>) M. C. Hallé— <i>Liszt</i> ; with <i>Thème et Etude</i> , in A minor	Thalberg.
Ballad—"Norah, the pride of Kildare," Mr. Lockey	Parry.
Trio—"This magic wave scarf," (<i>Mountain Sylph</i>) Miss Birch, Messrs. Lockey and H. Phillips	Barnett.
Ballad—"I was happy ere I loved you," Miss Birch	Linley.
Solo, Violin—"Airs Hongrois," Herr Ernst	Ernst.
Song—"Twas post meridian," Mr. Phillips	Dibden.
Quartet—"Where the bee sucks," Miss Birch, Miss E. Birch, Messrs. Lockey and Phillips	Dr. Arne.

A fatality seems to hang over the Hargreaves Society this year; the concerts were all arranged to take place at dates given in the programme at the commencement of the season; the last for the season was fixed for Thursday, the 10th of May, when an advertisement appeared in the Manchester papers about ten days previously, announcing a concert on the 12th (at the Free Trade Hall, too), with the above eminent talent. We know not whether it was in consequence or not, but at any rate the Hargreaves concert was postponed. A better concert (considering that it was merely a pianoforte one) has seldom been heard in Manchester. The glees were all very fine specimens of part singing, and two or three of

them received the compliment of an encore. Miss Birch vocalised the air from *La Donna* very brilliantly, and sang the ballad of Linley much better than it deserved. Mr. Lockey perhaps never sang better in his life—Parry's ballad, "Norah, the pride of Kildare," especially. Miss E. Birch has a pleasing voice, and evidently improves; she was very effective in her part of the glees and concerted music. Mr. H. Phillips was in far finer voice than when we last heard him in the same Hall. We wish he would sing more interesting music than such songs as "Morning;" it is true he got encored, but it was his manner that did it, not the merit of the composition.

And now we must speak of the *genii* of the concert—the true kindred spirits of the night—Ernst and Charles Hallé. Words fail to express the enraptured feelings of all who listened to the two in the *andante* from the A minor sonata of Beethoven. How rare it must be that two artists meet, each so admirably qualified, by the gifts and talents they are blessed with, not only to understand Beethoven, but to be able to communicate to the crowd, through the medium of their respective instruments, the full meaning of his mightiest works. They played as though violin and pianoforte were one instrument. The applause was tumultuous at the close. Herr Ernst was encored in his "Hungarian airs"—a wonderful combination of fancy and executive skill. With the innate modesty of true genius, however, he returned merely to bow his acknowledgment; but the audience would not rest content with this, so he again returned, and showed them what he could do in the fantastic school, by giving his variations on the "Carnival of Venice," the first few notes of the theme being hailed by the rapturous plaudits of the entire assembly, to whom it was familiar. In the well known fantasia on the march in *Otello*, which Ernst has played in Manchester before, he also created the greatest enthusiasm, and Hallé in his turn was loudly encored in Thalberg's Study in A minor, for which he substituted Stephen Heller's "La Truite," playing both to perfection.

There were upwards of two thousand persons present; so that, although the price of admission to the body of the Hall was merely one shilling, we hear the expenses will be much more than covered. We also understand that Hallé and Ernst are coming again to the Free Trade Hall on Wednesday, the 23rd,—the very night previous to the adjourned concert of the Hargreaves Choral Society. This is unfortunate for the society, as we have before said; but we cannot imagine how the sense of our words to that effect can be so perverted or twisted as to impute blame to the committee! It is their misfortune, not their fault, that other parties should get up concerts with great talent, just about the period of the last two or three Hargreaves concerts being given; the fact cannot be disguised or concealed, that such juxtaposition causes comparisons to be made—not fair ones perhaps—to the disparagement of the Hargreaves Choral Society. We have too high an opinion of the respected chairman and other members of the Hargreaves committee to throw any blame upon them; it is to their disinterested exertions, as well as to the untiring zeal and energy of the amiable leader and indefatigable conductor that the present high standing of the Hargreaves Society is to be attributed. In any remarks we have made, we have been actuated purely by the desire of promoting the best interests of the society. We have a firm conviction that the present depressing influences will pass away with their evanescent and temporary causes, and trust that next year the Hargreaves Choral Society will have such an addition to its list of Subscribers as to enable the committee for next season to give first-rate concerts. We have frequently urged upon too expecting and unreasonable subscribers to moderate their notions, and not to expect concerts with the magnates of the opera as principals, such as are given at the Concert Hall, where the subscription is five guineas a year: we have also pointed out that it would cost more than a whole year's subscription to take three tickets for the best places to one of the Lind *Elijah*, or *Creation* concerts. To please every one is impossible; and to try to become popular, if carried out to the fullest extent, would, by a *reductio ad absurdum*, involve something *Jullienic*, or getting the ladies and gentlemen of the chorus some night to appear as Ethiopians, and give the nigger melodies in full chorus, with new and increased effect! Enough of this: the Hargreaves Choral Society was founded and formed for better and higher things. It is the only

choral society now in this city, and we hold fast to our opinion, that, whatever the causes, it is deeply to be regretted that it should have been found expedient to allow the entire season of six concerts for 1849 to pass over without devoting one single night to an oratorio. Miss Birch and H. Phillips are engaged for the next and last concert (adjourned to the 24th inst.) The programme contains many popular favorites, and there will no doubt be a pleasing concert. The choir will again have a fine opportunity for displaying their remarkable talent in some of Webbe's and Bishop's glees.

The Monday Evening Concerts here still go on successfully; on Monday last, the first part consisted entirely of selections from *Der Freyschutz*. It sounded somewhat anomalous to our ears to hear the overture given on the organ; but the vocal selection was really very well performed; Mr. James Isherwood gave Caspar's drinking song in very good taste; Mrs. Thomas and Miss Kenneth were much applauded in the duet, "Come be gay;" Miss Kenneth acquitted herself well in the grand scena, "Before my eyes beheld him," and "If a youth should meet a maiden;" the latter of which was encored. The Huntsman's chorus, too, had a like honor, as well as the Bridal chorus. The second part was a miscellaneous one. Mrs. Thomas had an encore awarded to her for "The minstrel boy," which she gave with much sweetness. There were not less than a thousand persons present, in spite of the very wet night.

The Italian Opera company is in busy preparation with the music of *Norma*, which is to be the first opera done by Mdme. Montenegro's troupe early next month. English opera we had for one night last week: not having been present, we forward you "Sigma's" report from the *Manchester Guardian*.—[An extract from this report will be found elsewhere.—Ed.]

PHILHARMONIC SOCIETY.

The fifth concert took place on Monday evening. The programme presented some novelties of interest, as the following will show:—

PART I.			
Historical Symphony			Spohr.
Aria—"Sorgete" (Maometto Secondo)	Signor D. Coletti		Rossini.
Concerto in E Flat, Op. 98, Harp,	Mr. J. Balsir		
Chatterton			Parish Alvares.
Aria—"Auf starkem Fittige schwinget" (Die Schoepfung)	Mdlle. Babnigg		Haydn.
Overture—(Zauberflöte)			Mozart.
PART II.			
Sinfonia in A, No. 7			Beethoven.
Romanza—"Glücklein im Thale" (Euryanthe)	Mdlle. Babnigg		C. M. von Weber.
Concerto in A minor, No. 5, violin,	Herr Molique		Molique.
Aria—"Non piu andrai" (Le Nozze di Figaro)	Signor D. Coletti		Mozart.
Overture—(Le Colporteur)			Onslow.
Conductor,	Mr. Costa.		

Spohr's Historical Symphony is a very interesting composition *per se*, but does not successfully carry out its proposed intention, that of illustrating the progress of the art from the time of Sebastian Bach to the present epoch. Except the first movement, a short fugue and *pastorale*, which has some resemblance to the styles of Bach and Handel, the whole symphony is entirely in Spohr's own manner. It is true the themes are imitated from well-known subjects by Haydn, Mozart, Beethoven, and Auber; but with the themes the resemblance stops altogether. The symphony was very finely played by the band, Mr. Costa having rehearsed it with the utmost pains.

Beethoven's gigantic work was never better played. The *allegretto* in A minor, one of the author's most original and expressive movements, was encored, and the *scherzo* was liked all the better for being played as Beethoven wrote it. Mr. Costa had judiciously restored all the repeats. The *trio* was given twice entire, according to the score (and according to the

plan adopted by Beethoven in the *scherzo* of the B flat symphony, which has always been adhered to) and the movement appeared with all the largeness of its development untouched. Mr. Costa thereby rendered a stinging reproof to the goths, visigoths, and vandals who had originally curtailed it of its fair proportions, many of whom doubtless sat in the room, gnashing their teeth, and the audience approved of Mr. Costa's proceeding by their warmest applause.

The overture to *Zauberflöte*, superbly played, was encored with acclamations. Onslow's clever but dry effusion, equally well played, produced no effect. Why not play the audience out with an English overture? Any concession would be better than the obstinate apathy of the Philharmonic directors to their brother composers. If they object to give their own works, they might gracefully essay those of English musicians who are neither directors, nor members, nor associates. Edward Loder, Henry Smart, George Macfarren, Lindsay Sloper, John Barnett, W. H. Holmes, *cum multis aliis*, to wit.

Mr. John Balsir Chatterton, acknowledged as the best performer on the harp in England, since the death of Parish Alvares, made a most triumphant *début* at the Philharmonic. His reception was warm and unanimous, and the same favor was worthily bestowed in his playing, which was in the highest degree brilliant and effective, excelling alike in fullness of tone, strength of finger, neatness of execution, and unexceptionable taste in the *cantabile* passages. The concerto in E flat, of Parish Alvares, is not the best of that admirable writer; nor was it improved by the curtailment of three parts of the first movement; still it was a treat to hear it so well played, and it was pleasant to know that the Philharmonic directors are compelled occasionally to introduce English music.

The grand feature of the entire concert was decidedly the concerto in A minor of Molique, whose appearance in the orchestra was the signal for tumultuous applause from the whole room, joined by the entire body of instrumental performers, a just homage to high genius and personal worth. Molique's concerto is a *chef-d'œuvre* from beginning to end. The symphonic form is displayed in all its grandeur of development, the orchestra is employed with admirable variety and taste, and the solo instrument provided for with masterly effect. The *adagio* in E major is one of Molique's most beautiful effusions, a perfect gem of melody and ingenious workmanship. The *rondo finale* is one of the most piquant, interesting, and cleverly written of the master's works. In this species of movement Molique yields to few, and in the present specimen he has surpassed himself.

Molique's performance exhibited that classical repose, vigorous energy, and masterly facility, that have placed him in the first rank of European violinists. We never heard him play more uniformly well, or with greater and more sustained power. His tone and phrasing were delicious in the *adagio*, and in the *finale* the dexterity of his mechanism was marvellous. The applause at the end of each movement and during the progress of the concerto, at the termination of the various solos, was unanimous and enthusiastic. Although it came so late in the evening, the greatest attention was paid to the entire work. A more legitimate and complete success was never obtained.

It is here the place to remark that Molique has intimated his intention of permanently remaining in this country—a good piece of news for all the amateurs of classical violin playing, for all the quartet societies, and indeed for all the lovers of music.

The vocal music was not of the most interesting. Mdlle. Babnigg has a pleasing voice, but sings out of tune and with

an exaggerated style. Sig. D. Coletti (brother of the celebrated barytone of Her Majesty's Theatre) has a good loud voice, and sings with animation. And there's an end.

THE MUSICAL UNION.

As usual, Mr. Ella gave a classical programme at his third meeting on Tuesday afternoon, which as usual was fashionably attended. The *début* of Herr Cossman, the celebrated violoncellist, gave additional interest to the *séance*. The programme was as follows:—

Quartet in A, No. 5	Mozart.
Sonata in B flat, No. 10, Op. 74	Mendelssohn.
Quartet in E flat, No. 10, Op. 74	Beethoven.
L'Adieu—"Morceau d'ensemble," sung by the Hungarian Vocalists.	

The quartets were both played admirably, especially that of Mozart, in which the fine broad tone and vigorous execution of M. Sainton were heard to infinite advantage. M. M. Deloffre, Hill and Cossman completed the quartet.

Herr Cosmann debuted under favorable circumstances, associated with our classical and admirable pianist, Mr. Sterndale Bennett. His performance altogether was masterly and refined, such as to sustain the high reputation he enjoys on the continent. We have rarely heard a more agreeable tone than Herr Cossman's, or a more tranquil and satisfactory method of phrasing. Mr. Sterndale Bennett's playing exhibited all its usual excellencies. No one is better suited to express the full meaning of Mendelssohn's music than this accomplished musician, who both as a composer and an executant more nearly approaches that incomparable genius than any other of his contemporaries. The sonata was heard with the highest satisfaction and applauded with the utmost warmth.

In the Beethoven quartet the greatest admiration was excited in the room by the perfect manner in which M. Sainton and his brother executants sustained the pianissimo in the repeat of the *scherzo*, one of Beethoven's most original inspirations.

The Hungarian vocalists are wonders in their way. We never heard more perfect part singing, more effective management of light and shade, or more admirable precision and delicacy from any company of singers. Their *morceau*, a characteristic and spirited glee, was unanimously encored.

At the fourth *séance*, on Tuesday week, Ernst and Hallé will again appear. Among the quartets, we understand, Ernst has selected Macfarren's in F, a fact which will be hailed unanimously by all Mr. Ella's patrons, and received with the same unalloyed satisfaction which it gives us to record it.

ORIGINAL CORRESPONDENCE.

HANDEL'S SONGS.

(To the Editor of the Musical World.)

SIR,—The postscript to Mr. Macfarren's Essay on the *Messiah*, published in the *Musical World* on the 5th instant, contains, I think, most satisfactory proof that the song, "But who may abide the day of His coming," in the setting now sung, was composed for a contralto voice; and I hope we shall soon have an opportunity of hearing it so restored. Being convinced by the arguments set forth by Mr. Macfarren, I have endeavoured to ascertain who was the original singer, but without success. However, in the course of my search, I have picked up a little information on the subject, which, though found in accessible works, may be new to some of your readers. Dr. Burney, who became acquainted with Handel during the period of the composition of the later and the performance of the whole of his oratorios, and who played in his band, furnishes the best and almost only information extant on the points I wished to elucidate; and the details he gives are but meagre. It was in the fourth volume of his *History of Music* that I found the names I mentioned in my previous letter. It occurred to me,

after reading Mr. Macfarren's "Postscript," that I had somewhere seen a Signora Galli's name in connexion with the songs in the *Messiah*. After looking through two or three volumes of musical memoirs, I found the following passage in Lord Mount Edgcombe's *Reminiscences*:—"Between 1773 and 1778 the part of second man was frequently filled also by Signora Galli, her figure being rather large and masculine, and her voice a contralto. She had been a principal singer in Handel's oratorios, when conducted by himself."

Turning back to Burney, I find Galli thus described:—"There was something spirited and interesting in her manner: however, she was little noticed by the public till she sang in Handel's oratorio of *Judas Maccabæus*, in 1746, when she acquired such favour in the air 'Tis liberty alone,' that she was not only encored in it every night, but became an important personage among singers for a considerable time afterwards."

Now, as a mere matter of conjecture, we may very well suppose, that, after this success, Handel reset "But who may abide the day of His coming," for Signora Galli, whose style of singing, as above described, would enable her to give due effect to it.

Another Italian singer, Signora Frasi, must have also appeared in *Judas Maccabæus*, for Burney mentions, that while he was at her house, Handel himself brought the duet, "From this dread scene," to show her the time in which it was to be sung.

Writing of "He was despised and rejected," he says—"This air, the first perhaps in our language, has been often sung by Italian singers of the greatest abilities, but never, I believe, in a manner so truly touching to an Englishman as by Mrs. Cibber, for whom it was originally composed, whose voice though a mere thread, and knowledge of music inconsiderable, yet, by a natural pathos and perfect conception of the words, she often penetrated the heart, when others with infinitely greater voice and skill could only reach the ear."

I am quite ready to admit that "Walsh's" printed edition is a better authority than any MS. copy except Handel's own; and I only cited the MS. in the Museum Library (which by the way is a volume of the "Mathias" collection) as a probable copy of the early state of the magnificent work in question. I quoted from memory; but having re-examined it, I find there are two settings of "Thou art gone up on high" in immediate succession—the first in the soprano cleff, the second the ordinary bass cleff; thus confirming Mr. Macfarren's view, that being originally composed for a female voice, it was altered to suit a bass, for reasons he states in his postscript.

The last song, "If God is for us, who can be against us?" is given only in one version in the counter-tenor cleff, in the key of C minor, a fifth below, but except for the difference of pitch, note for note as it is now written for the soprano voice, the violin and violoncello parts of the accompaniment being transposed above or below, as suitable to the instrument. I have heard it sung by a contralto, so transposed, and the effect is, to my perceptions, delicious. I should be very glad to see it restored to its place in the oratorio, and so performed.

To conclude—I trust Mr. Macfarren will not leave Handel till he has analysed the *Israel in Egypt* and *Acis and Galatea*, and gives some account of his other compositions, especially those least known—I mean his services and anthems. And when he has concluded his dissertations on Handel, he will, I hope, turn his attention to Purcell, whose name must be especially dear to every Englishman who takes an interest in music and musicians.

I am, sir, your most obedient servant,

AN AMATEUR.

MISCELLANEOUS.

ALBONI.—Among the characters to be played by this great artist during the present season, will be Zerlina in Mozart's *Don Giovanni*.

MADLE. JETTY TREFFZ.—This accomplished and popular singer is engaged for the next Philharmonic Concert.

CZEERNY'S "SCHOOL OF COMPOSITION."—In our review of this work last week, for "two gigantic volumes" read "three."

DREYSSCHOCK, one of the most astonishing pianists of the modern school, has arrived in London for the season. It will be remembered, that in 1843, Herr Dreysschöck honored this metropolis with a visit, played at the Philharmonic, and gave concerts with distinguished success.

HERR STRAUSS AT EXETER HALL.—The popular composer, Herr Strauss, gave his first vocal and instrumental concert on Monday evening. The vocal artists engaged were Mdle. Jetty Treffz, the Misses Williams, Herr Stigelli, and Mr. George Barker. The band played the overture to the *Gazza Ladra*, and the *Camp of Silesia*, in first-rate style. They were both received with immense applause. Among other instrumental pieces favourably noticed by the audience, we may name the "Alice Polka," the "Quadrille Militaire," and a capital march, appointed as an army march by the King of Prussia. The Misses Williams sang Glover's duet, "The two forest Nymphs," admirably, and were encored, as they were also in another duo of the same composer. Mr. George Barker sang a ballad with neat and quiet effect, and Herr Stigelli gave two German lieds with much energy. But the crowning rose of the concert was Mdle. Jetty Treffz, who made her second appearance at Exeter Hall on this occasion. Her reception was enthusiastic. She sang her two favourite German ballads, "Standchen," and "Alles Liebes Lied," with immense effect, and was encored in both. But her greatest effort was in Bishop's "Home, sweet home," which she sang as we really never heard it sung before. Never was ballad-singing more simple, never was voice more fresh, style more unaffected. A real *fuore* was the consequence of this most exquisite vocal display, and Mdle. Treffz repeated the song again to create the same enthusiasm at the end. Herr Kùhe presided at the pianoforte. On Thursday evening Herr Strauss gave his second grand concert at Exeter Hall, and attracted an audience which nearly filling as it did this spacious arena, proved the extensive popularity which the name of the popular German has so well earned as a composer of inspiring dance-music, and as the energetic and skillful conductor of a most effective and obedient band. The vocal music interspersed between the orchestral performances was controlled by the taste of Vincent Wallace, who presided at the piano, and must have been pleased to hear the overture to his *Maritana* executed with so much spirit and intelligence, as it was by the German band. Herr Strauss included Jetty Treffz and the Misses Williams in a scheme as liberal as it was faithfully and admirably performed. We will not take upon our arithmetic to state the number of encores, limiting ourselves to the remark that those pieces with one performance of which the audience were satisfied were in a minority. Of the more numerous and more fortunate class, a duet, the composition of Wallace, deserves particular notice, from the merit of the work, in which a certain freshness and originality are superadded to the quaint and solid style of the old glee writers, no less than from the manner of its execution by two of the Misses Williams; the agreeable and well assorted voices of these young ladies, their practised style, and characteristic expression, giving to the composer's intention all the utterance he could desire. The performance of Mdle. Jetty Treffz, who has gradually grown into the vocal star of the present season, as usual, elicited the greatest enthusiasm. She sang a lively air from Flotow's *Martha*, a comic opera, whose brilliant success was entirely owing to her acting and singing; Balfé's "I dreamt that I dwelt in marble halls;" and the same prolific composer's picturesque ballad, "I'm a merry Zingara," in all of which she was rapturously encored.

MDLE. JETTY TREFFZ has been engaged by Mr. Russell, conductor of the Dublin Philharmonic, for the next concert of that Society, on the 5th of June.

LEOPOLD DE MEYER has joined the army of Radetzky, at Milan, as master of the music to the celebrated marshall's regiment. [This is an *ou dit*.—Ed.]

LONDON WEDNESDAY CONCERTS.—Encouraged by the success of the two former, the Directors have commenced a third series, to consist of four of these popular concerts. To judge by the attendance and the repeated encores, there is no reason to doubt but the speculation will be as profitable as heretofore. The principal point of interest in the vocal department was the appearance of Herr Pischek. His reception was highly flattering, and he exerted himself to the utmost to testify that he appreciated the compliment. He sang Balfé's song, "The heart bowed down," from the *Bohemian Girl*, in English, with pathos and good expression;—it was unanimously encored. He was equally successful in his two other songs, "The Standard-bearer," and "My heart's on the Rhine." In the instrumental department, the appearance of Bottesini (contra-basso), was looked forward to with great interest by artists and amateur. He played a fantasia from *La Sonnambula*, commencing with the well-known air, "Un pensiero," using for the theme the motif in the final of the opera, "Ah non giunge." The theme was played in harmonies, and followed by two variations, with a coda. What is worthy of notice, is the certainty of intonation, and the singing manner in which he gives an *andante*. This was particularly remarkable in the first air. His tone is somewhat

lighter than we have been accustomed to, but it is clear and tells; every note is given with precision and delicacy. He is master of all the means necessary to give variety to his performance, and employs them so skilfully, that his hearers entirely forget the usually cumbersome and unmanageable nature of this instrument. He introduced passages of considerable difficulty, and accomplished them in a masterly manner;—he was highly successful. The appearance of M. Thalberg in the orchestra was a signal for general and enthusiastic applause. He performed his popular fantasia from *Les Huguenots*, and the well-known serenade from *Don Pasquale*, both of which he played to perfection. A great desire was evinced by the audience to encore both his solos; but Mr. Thalberg did not comply, we suppose owing to the great length of the programme. Mr. Sims Reeves sang charmingly in Balfé's song, "When other lips," and "My love is like the red red rose," and created the impression he rarely fails to make. The Misses Williams were greatly applauded for their clever singing in Wallace's duet, "May Morning." Misses Poole, Lucombe, Ellen Lyon, Rooke, Messrs. Williams, Binge, and T. Harper, were all applauded in their different solos. Sterndale Bennett's beautiful and romantic overture, the *Wood Nymphs*; an overture in A, by M. Alari, (a clever and musician-like composition,) and the "Wedding March," from Mendelssohn's *A Midsummer Night's Dream*, were well played by the band, under the able direction of Mr. Willy.

JENNY LIND is not yet Mrs. Harris. The marriage it appears, has turned out a bubble. The "nightingale" has flown over to Paris.

MR. LUMLEY is in Paris. *On dit* that the enterprising lessee of Her Majesty's Theatre is endeavouring to obtain the direction of the *Theatre Italien*, to employ the talent of Mrs. Harris, late Mdle. Lind. Whether the Parisians will emulate the enthusiasm of the Germans and English, is a matter of speculation. Will Ronconi, by the way give up his prior right to the management of the French Italian Opera? Not knowing, we cannot say.

ERNST AND CHARLES HALLE, having obtained an enthusiastic reception on Saturday, at the Free Trade Hall, Manchester, are re-engaged for a grand instrumental concert on Wednesday next. The orchestra will consist of nearly one hundred performers. Signora Giulietta Borsi, a lady of great vocal pretensions, from the theatre Malibran, at Venice, will make her first appearance in Manchester.

MR. SIMS REEVES will make his first appearance on Tuesday next, at the Royal Italian Opera, as Elvino in the *Sonnambula*.

SCHULHOFF'S GRAND CONCERT will take place on Tuesday evening, May 29th, at the Queens Concert Rooms, Hanover Square, upon which occasion he will perform several of his latest compositions. This *soirée* will be one of the most attractive of the season.

EXETER HALL.—A grand performance of Handel's *Acis and Galatea* with selections from *Oberon*, takes place on Monday evening, under the direction of Mr. John Hullah. The principal vocalists engaged, are Sims Reeves, Mr. Benson, Herr Pischek, and the Misses A. and M. Williams, and Lucombe. The chorus will consist of the members of Mr. Hullah's first upper singing school, and will number five hundred. The orchestra, complete in every department, will be under the leadership of Mr. Willy.

MISS ELLEN DAY AND MR. JOHN DAY'S third classical concert of pianoforte and violin performance, takes place on Thursday next, at the Hanover Rooms.

MDLE. JENNY LIND is no longer Mdle. Jenny Lind. She was married on Tuesday, at Norwich, and shortly afterwards departed for Paris. [This is not true.—Ed.]

THE NEXT PERFORMANCE of the Sacred Harmonic Society takes place at Exeter Hall on Friday next, when the *Creation* will be given for the first time under Mr. Costa's direction. Miss Birch, Mdle. Jetty Treffz, Messrs. Lockey, Machin, and Phillips, will sustain the principal vocal parts.

MR. NEWCOMBE has re-engaged Madame Montenegro at the Theatre Royal, Plymouth, in consequence of her great success in the former engagement.

ADVERTISEMENTS.



ROYAL MISSISSIPPI PICTURE. EGYPTIAN HALL.

BANVARD'S GREAT PAINTING having returned from Windsor Castle, where it has been exhibited (by Command) to Her Majesty the Queen, Prince Albert, and the Royal Family, is now OPEN to the public, as usual, at the Egyptian Hall, every morning at half-past 2, and evening at half-past 7. Admission—Lower Seats, 2s.; Gallery, 1s.

EXETER HALL.

On MONDAY EVENING, May 21, will be performed HANDEL'S

ACIS AND GALATEA;

Two CHORAL SONGS, by Miss Macrone;
and the Overture and Music in the Second Act of WEBER'S
OBERON.

PRINCIPAL VOCAL PERFORMERS:—Miss LUCOMBE, Miss A. WILLIAMS, Miss M. WILLIAMS, Mr. SIMS REEVES, Mr. BENSON, and Herr PISCHEK. The Chorus will consist of the Members of Mr. HULLAH'S First Upper Singing School.—The Orchestra will be complete in every department. Leader, Mr. WILLY. Conductor, Mr. JOHN HULLAH. The Performance will commence at Half-past Seven o'Clock. Tickets, 1s., 2s. 6d., and 5s., may be had of Mr. J. W. PARKER, 445, West Strand; at 9, Exeter Hall; of the principal Music-sellers; and at the Apollonicon Rooms, 101, St. Martin's Lane.

**THE QUEEN'S CONCERT ROOMS
HANOVER SQUARE**

The celebrated Herr PISCHEK, with other eminent artists, will appear at

Miss and Mr. JOHN DAY'S

THIRD CLASSICAL MATINEE MUSICALE,

THURSDAY, MAY 24th,

(Being the last of the Series).—Among other *morceaux*, Herr PISCHEK will sing, for the first time, an original MS. Song, composed and dedicated to him by Herr JOHANN SCHMIDT.—To commence at Two o'Clock precisely.

Conductors, Mr. LA VENU and Mr. W. V. WALLACE. Tickets, 5s. each; Reserved Seats, 7s.: Family Tickets, to admit Four Persons, 15s.; to be had at the principal Music Shops; also of Miss ELLEN DAY and Mr. JOHN DAY, at their Residence, 37, Upper Belgrave Place, Eaton Square.

Mrs. ANDERSON,

(Pianiste to Her Majesty the Queen and the Queen Dowager, and Musical Instructress to Her Royal Highness the Princess Royal,) has the honor to announce that her

ANNUAL GRAND MORNING CONCERT

Will take place at the HANOVER SQUARE ROOMS, on

FRIDAY, MAY the 25th,

To commence at Two o'Clock precisely; on which occasion Mesdames GRISI, DORUS GRAS, JETTY DE TREFFZ, and ANGRI; Signori MARIO, M. WARTEL, R. COSTA, and Herr PISCHEK, will appear.

Pianoforte, Mrs. ANDERSON; Violin, M. SAINTON; Violoncello, Signor PATTI; Contra Bass, Signor BOTTESINI.—The Orchestra will be numerous and complete in every department.—Conductor, Signor COSTA. Stalls, Box Stalls, and Pit Tickets may be had at all the principal Music Warehouses, and of Mrs. ANDERSON, 21, Manchester Street.

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WESSEL AND CO. beg to announce that the MSS. of the latest composition by

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ENTITLED,

AIRS HONGROIS VARIÉS,

For the Violin (with Piano Accompaniment), performed by the Composer at the Philharmonic, and announced for repetition at his Grand Evening Concert at the Hanover Square Rooms, on June the 4th, will be published by them, with a Portrait of the Composer; also his

RONDO PAPAGENO,

For Violin (with Piano Accompaniment).—Professors and Amateurs who wish their names registered as Subscribers for either of these unrivalled works, should communicate direct to

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Herr SCHULOFF

Has the honor to announce to the Nobility, Gentry, and the Public, that he will give a

GRAND CONCERT,

ON TUESDAY EVENING, MAY 29th,

AT THE

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

Further particulars will be duly published.

**QUEEN'S CONCERT ROOMS,
HANOVER SQUARE.**

On MONDAY, JUNE 4th, 1849, at Eight o'Clock precisely,

HERR ERNST

WILL GIVE A

GRAND EVENING CONCERT,

WITH FULL ORCHESTRA.

And will, in the course of the Evening, perform on the Violin, the following pieces, composed by him:—1, "Grand Allegro Pathétique," MS.; 2, "Airs Hongrois," MS.; 3, "Rondo Papageno" (performed for the first time in England); 4, "Pirata Fantasia."

PRINCIPAL VOCAL PERFORMERS—Mdlle. JETTY TREFFZ, Miss DOLBY, and Herr PISCHEK.

INSTRUMENTALISTS—Herr HALLE (Pianoforte) and Herr ERNST, who will execute, for the first time, a Duet Concertante, on Roman and Neapolitan National Airs.

Conductor, Mr. BENEDICT. Leader, Mr. WILLY.

Further particulars will be shortly announced.—Tickets, 10s. 6d. each, may be obtained at the principal Music-sellers; Reserved Seats, One Guinea, to be had only of Messrs. CHAMBER, BRALL, and Co., 201, Regent Street; and of Messrs. C. and R. OLLIVIER, 41 and 43, New Bond Street.

NEW MUSIC,

PUBLISHED BY

LEE AND COXHEAD,

48, ALBEMARLE STREET,

AND TO BE HAD OF ALL BOOK AND MUSICSELLERS.

A NEW PIANO-FORTE SCHOOL.

Composed, adapted, and humbly dedicated to the Princess Royal, by ALBERT KELLER, Price 4s. "The whole plan of this work is simple, judicious, and masterly, and both Teacher and Pupil will thank Mr. KELLER for his Tutor, as being very improving to one, and a great saving of time to the other."

Also, in continuation of the above—"DELICES DE LA JEUNESSE," a Selection of Favorite Airs, in Twelve Books, Price 2s., by CHAS. W. GLOVER.

NEW MUSIC FOR THE FLUTE.

"THE AMATEUR FLUTIST," a Selection of the most Favorite Airs, from the Standard Foreign Operas, arranged for the Flute, in 12 sets, Price 1s. each, with an accompaniment (*ad lib.*) for the Piano-forte, 1s.; Second Violin, 6d.; Violoncello, 6d. each—arranged by HENRY NICHOLSON.

"THE FLUTIST'S ALBUM," a Selection of Favorite Airs, Quadrilles, Waltzes, &c., in 12 sets, Price 1s. each, with accompaniments for same instruments as above—arranged by HENRY NICHOLSON.

Also, "THE AMATEUR VIOLINIST," same Airs as above, in 12 sets, 1s. each, with accompaniments for same instruments, by HENRY FARMER.

Also, "THE VIOLINIST'S ALBUM," in 12 sets, Price 1s. each, with accompaniments for same instruments, by HENRY FARMER.

N.B.—A New Edition of FARMER'S NEW VIOLIN SCHOOL, Price 5s. Catalogues gratis.

NEW SACRED MUSIC.

The PSALMODIA BRITANNICA (now complete), a Collection of Psalms Hymns, Chants, short Anthems, &c., arranged for the Voice and Piano-Forte, or Organ, by EDWIN FLOOD, in six books, 3s. each, and may be had in one volume, neatly bound, 18s. "Mr. FLOOD has proved himself in this work to be a most accomplished musician; he has selected all the most popular psalms, hymns, &c., and added many original compositions of his own, and other eminent writers who have kindly contributed to this work; it is a most inviting volume to all lovers of sacred music."

Also, a New Edition of "Hark, the Sabbath Bells are pealing," by EDWIN FLOOD.—Price 2s.

**MESSRS. COCKS'
NEW MUSICAL PUBLICATIONS.**

HERR SCHULHOFF'S NEW MUSIC for the PIANOFORTE.—Carnaval de Venise, 4s.; 2e. Nocturne, 3s.; 2e. Valse, 3s.; Deux Pensées Fugitives, 3s.; Capriccio Appassionato, 3s.; four Mazurkas, 2s. each; two Styriennes and Mazurkas, 2s. each; Galop di Bravura, 4s.; the same, arranged by Czerny, as a Duet, 5s.; 1e. Valse, 4s.; the same as a Duet, 5s. This distinguished pianist and composer will give a Grand Evening Concert on Tuesday, May 29, 1849, at the Hanover Square Rooms.

ALICE POLKA, expressly composed by Herr STRAUSS for Her Majesty's State Balls, and there performed by him and his celebrated Band, as likewise at Almack's and his Concerts. Herr STRAUSS had also the honor to perform at the same Balls the following of his own composition,—his Waltzes Die Schwalben, Æther-Träume, Lorelei-Rhein-Klänge, Sorgenbrecher, Wiener-Früchteln, The Wanderer's Farewell, Deutsche Lust, Astrée, each set 3s.; and the following beautiful Polkas:—Kathinka, Fortuna, Eisele, Marianne, Exeter, and the inspiring Defilir-March, each 1s. and 2s. Published only by Messrs. COCKS & Co., sole Publishers of all Herr STRAUSS' Dance Compositions, Catalogues of which can be had gratis and postage free.

N.B. Now ready, Herr STRAUSS' Carnival of Venice, 3s.

HERR DREYSSCHOCK'S PIANOFORTE WORKS.—Irish, Scotch, and English Airs, three books, 5s. each; Bluettes Romance, Les Regrets, 2nd. Rondo Militaire, Le Tremolo, La Clochette, L'Absence, Les Adieu, Andante, Scherzo, Les Rouisseau, Study for the Left Hand, Le Vallon, Chanson-à-Boire, Improptu, 1st. Military Ronde, each 2s., 3s., and 4s.; Concerto, 6s.

London:—Printed by R. COCKS & Co., Music-sellers to Her Most Gracious Majesty, 6, New Burlington Street.



HER MAJESTY'S THEATRE.

The Last Appearance but Two of **MDLLE. CARLOTTA GRISI.**
SEMIRAMIDE.

THIS EVENING (SATURDAY), MAY 19th, 1849,
Will be presented (for the first time these three years), ROSSINI's celebrated Opera,

SEMIRAMIDE.

Semiramide	MDLLE. PARODI,
Arsace	MDLLE. ALBONI,
Assur	Sig. COLETTI,
Idreno	Sig. BARTOLINI,
Oroe	AND
	Sig. LABLACHE,

To conclude with the highly successful entirely new grand Ballet,
ELECTRA; or, THE LOST PLEIAD,

(Omitting the First Tableau); principal parts by

MDLLE. CARLOTTA GRISI,

(her last appearance but Two),

MDLLES. Petit Stephan, Marra, Tommassini, Julien, Lamoureux, Aussandon, MDLLE. Marie Taglioni, and M. Paul Taglioni.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office of the Theatre, where Pit Tickets may be obtained as usual, price 10s. 6d. each.

Doors open at Seven o'clock; the Opera to commence at Half-past Seven.

The **LAST APPEARANCE** of **MDLLE. CARLOTTA GRISI**
LA GAZZA LADRA.

MDLLE. CARLOTTA GRISI

Has the honor to announce to the Nobility, Patrons of the Opera, and the Public, that

BENEFIT AND LAST APPEARANCE

WILL TAKE PLACE

ON THURSDAY NEXT, MAY 24, 1849,

When will be presented (for the first time these three years), ROSSINI's Opera,

LA GAZZA LADRA.

Ninetta	MDLLE. ALBONI,
	(being her first appearance in England in this character,
	already supported by this eminent Artist at the Italian
	Opera at Paris with the greatest success),

Pippo	MDLLE. CASALONI,
	(Her first appearance in England),

Gianetto	Sig. CALZOLARI,
Fernando	Sig. COLETTI,
Fabrizio Vingradito	Sig. ARNOLDI,

Podesta	AND
	Sig. LABLACHE.

WITH VARIOUS ENTERTAINMENTS IN THE
BALLET DEPARTMENT,

IN WHICH

MDLLE. CARLOTTA GRISI,

(her last appearance),

MDLLE. Petit Stephan, MDLLE. Marra, MDLLE. Tommassini, MDLLE. MARIE TAGLIONI, AND MDLLE. CAROLINA ROSATI, M. Dor, M. Charles, AND M. Paul Taglioni, will appear.

Applications for Boxes, Stalls, and Tickets to be made at the Box Office of the Theatre—Doors open at Seven; the Opera to commence at Half-past Seven o'clock.

BIRMINGHAM MUSICAL FESTIVAL,

IN AID OF THE FUNDS OF THE GENERAL HOSPITAL,
The 4th, 5th, 6th, and 7th days of **SEPTEMBER NEXT,**

UNDER THE ESPECIAL PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN.
HER MAJESTY THE QUEEN DOWAGER.

HIS ROYAL HIGHNESS THE PRINCE ALBERT.
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

PRESIDENT.

THE RIGHT HONOURABLE THE LORD WARD.

VICE-PRESIDENTS.

THE NOBILITY AND GENTRY OF THE MIDLAND COUNTIES.

J. F. LEDSAM, Chairman of the Committee.



THEATRE ROYAL, DRURY LANE.

GERMAN OPERA.

On MONDAY EVENING will be performed WEBER's Opera,

DER FREISCHUTZ.

Ottokar	Herr KUCHLER.
Cuno	Herr BREUER.
Caspar	Herr STEPAN.
Max	Herr ERL.
Kilian	Herr NERGER.
Hermit	Herr HERMANS.
Zamiel	Herr DORING.
Agathe	MDLLE. Von ROMANI,
Annschen	Madame MARLOW.

Owing to the numerous inquiries at the Box-Office, Herr ROEDER has determined to give one more performance of this most celebrated Opera, by WEBER, which has been produced at this Theatre with such immense success.

On WEDNESDAY NEXT, Herr FORMER, the most celebrated Bass of Germany, will make his first appearance.

Private Boxes, Stalls, and Places may be obtained at the Box-Office, and at Messrs. JULLIEN and Co's, 214, Regent Street.

ST. JAMES'S THEATRE.

FRENCH PLAYS & OPERA COMIQUE.

First Night of a New Opera, Music by Boisselot, Libretto by M. Scribe

NE TOUCHEZ PAS A LA REINE,

Produced at the *Opéra Comique*, Paris, in 1847, with great success.
Principal Characters by MM. COUDERC, ZELGER, and MDLLE. GUICHARD and CHARTON.

On MONDAY EVENING, May the 21st, the Performances will commence, at Half-past Seven o'clock precisely, with

LA VENDETTA.

After which, for the first time here, BOISSELOT's admired *Opéra Comique*,

NE TOUCHEZ PAS A LA REINE.

La Reine de Leon, MDLLE. CHARTON.
Don Fernand, MONS. COUDERC. Don Fadrique, MONS. ZELGER.

WEDNESDAY, May 23, in compliance with numerous applications,

AUBER's popular Opera of **LE DOMINO NOIR.**

Horace, M. COUDERC; Angele, MDLLE. CHARTON.

BOXES, 6s. PIT, 3s. AMPHITHEATRE, 2s.

Boxes, Stalls, Tickets, and Season Prospectuses may be secured at MITCHELL'S Royal Library, 33, Old Bond-street, and also at the Box Office of the Theatre, which is open daily from 11 till 5 o'clock.

EXETER HALL.

WEDNESDAY CONCERTS.

THE TWENTY-FIFTH CONCERT

(Being the Second of a Special Series of Four Concerts to be held fortnightly on alternate Wednesday evenings) will be held on the evening of WEDNESDAY, MAY 30, commencing at Half-past Seven, and terminating about Eleven o'clock; when, among others, will appear the following distinguished artists:—Miss LUCOMBE, Mrs. ALEXANDER NEWTON, Miss POOLE, who will sing, among other ballads, Percy's celebrated song "Wapping Old Stairs," MDLLE. JETTY DE TREFFZ, Misses A. and M. WILLIAMS, and Miss DOLBY, who will sing, among other music, the celebrated Irish melody "Terence's Farewell;" Herr FISCHER, who will sing, among other music, Meyerbeer's celebrated scena "The Monk," Lindpaintner's song (in English) "The Standard Bearer," and Braham's celebrated duet "All's Well," (in English) with Mr. SIMS REEVES; Mr. SIMS REEVES, who will sing, among other music, Bishop's ballad "My Pretty Jane," Leveridge's old English ballad "Black-eyed Susan," and Braham's celebrated duet, with Herr FISCHER, "All's Well."

PIANIST—M. THALBERG, who will perform, among other music, a new fantasia, composed expressly for this concert, upon airs from *La Folia del Reggimento*.

SOLO, TRUMPET, Mr. T. HARPER.

The Orchestra, consisting of English artists, will be complete in every department, and will include Mr. WILLY'S Concert Band.

Tickets, 1s. and 2s.; Reserved Seats, 4s.; Stalls, 7s.; may be had of all Music-sellers and Librarians; and of Mr. STAMMERS, 4, Exeter Hall, where a plan of seats may be seen.

TO ORGANISTS.

WANTED, a talented Young Man to fulfil the situation of ORGANIST to the OLD CHURCH, WHITEHAVEN, Cumberland. To a person of ability this situation would be a very eligible one, as there is a wide sphere for teaching and tuning. One with a good voice would be preferred.

Applications to be made to the Rev. F. W. WICKS, Incumbent, on or before the 31st instant.

SACRED HARMONIC SOCIETY,

EXETER HALL.

Conductor, **MR. COSTA.**

On FRIDAY NEXT, May 25th, will be performed HAYDN's Oratorio,

THE CREATION.

PRINCIPAL VOCALISTS—Miss BIRCH, Mdlle. JETTY TREFFZ, Mr. LOCKEY, Mr. MACHIN, and Mr. H. PHILLIPS.

The Orchestra will consist of nearly 700 Performers.

Tickets, 3s.; Reserved Seats, 5s. each; may be had of the principal Music-sellers; at the Society's sole Office, 6, Exeter Hall; or of Mr. BOWLEY, 53, Charing Cross.

The Performance will commence at Eight o'clock.

ROYAL ITALIAN OPERA,

COVENT



GARDEN.

THIS EVENING, SATURDAY, MAY 19th, 1849,

Will be performed DONIZETTI's Opera,

LUCREZIA BORGIA.

Lucrezia Borgia, - - -	Mdme. GRISI,
Maffio Orsini, - - -	Mdlle. ANGRI,
Don Alfonso, - - -	Sig. TAMBURINI,
Don Apostolo Gazella, - - -	Sig. MARINI,
Rustighello, - - -	Sig. LAVIA,
Ascania Petrucci, - - -	Sig. RACHE,
Jeppo Liverotto, - - -	Sig. SOLDI,
Gubetta, - - -	Sig. TAGLIAFICO,
Astolfo, - - -	Sig. POLONINI,
Oloferno Vitellozzo, - - -	Sig. LUIGI MEI,

AND

Gennaro, - - - Sig. MARIO.

The Grand Chorus of Masques in the Prologue will be accompanied by a Military Band, in addition to the usual Orchestra; the principal Vocal Parts being sung by Sig. MARINI, Sig. MEI, Sig. SOLDI, Sig. POLONINI, Sig. RACHE, Sig. LAVIA, Sig. TAGLIAFICO, and Mdlle. ANGRI.

To conclude with the Second and Third Acts of

MASANIELLO.

Including the Barcarole by Sig. SALVI,—the Duet by Mons. MASSOL and Sig. SALVI,—and the celebrated Prayer, and the Tarentella in the Market Scene.

Principal Dancers—Mdlle. WUTHIUS, Mdlle. LOUISE TAGLIONI, M. ALEXANDER, and Sig. CASATI.

Composer, Director of the Music, and Conductor, Mr. COSTA.
The Performances commence at Eight o'clock precisely.**MADAME PERSIANI'S FAREWELL.****FIRST APPEARANCE OF MR. SIMS REEVES.**

The Directors have the honour to announce, that Madame PERSIANI will make her Last Appearance but Four, on TUESDAY next, May 22nd, 1849, on which occasion will be performed, for the only time this Season, Bellini's Opera, "LA SONNAMBULA," the Part of Amina by Madame PERSIANI, and the Part of Elvino by Mr. SIMS REEVES (being his first appearance at the Royal Italian Opera).

On TUESDAY NEXT, MAY 22nd, 1849,

Will be performed (for the only time this Season) BELLINI's Opera,

LA SONNAMBULA.Amina, - - - Mdme. PERSIANI,
(Her only appearance in that character.)

Teresa, - - -	Mdme. BELLINI,
Lisa, - - -	Mdlle. CORBARI,
Rodolph, - - -	Sig. TAMBURINI,
Alessio, - - -	Sig. POLONINI,

AND

Elvino, - - - Mr. SIMS REEVES,
(His First Appearance at the Royal Italian Opera.)

To conclude with Two Acts of MEYERBEER's Grand Opera,

ROBERT LE DIABLE.

Including the celebrated Cloister Scene, with the Resuscitation and Dances of the Nuns, by 100 Coryphæes.

Composer, Director of the Music, and Conductor, Mr. COSTA.

ROYAL ITALIAN OPERA.

COVENT



GARDEN.

The Directors beg respectfully to announce, that a

GRAND MORNING CONCERT

WILL TAKE PLACE

On WEDNESDAY, MAY 30th, 1849,

On which occasion all the eminent Artists attached to the Royal Italian Opera, as well as the ENTIRE ORCHESTRA and CHORUS, will perform; in addition to these, the Directors have, for this day only, enlisted the services of Monsieur DREYSCHOCK, the celebrated Pianist; Signor BOTTESINI, the extraordinary Performer on the Contra Basso, and also of the HUNGARIAN VOCALISTS, who will make their first Appearances at the Royal Italian Opera.

The Programme will embrace the principal features of the following Operas,—

Semiramide—Lucrezia Borgia—Il Barbiere—Don Giovanni
—Lucia di Lammermoor—Don Pasquale—Masaniello—
Les Huguenots, &c.

EXECUTED BY THE FOLLOWING ARTISTS,—

Mdme. GRISI and Mdme. PERSIANI,	
Miss CATHERINE HAYES and Mdme. DORUS GRAS,	
Mdlle. CORBARI and Mdme. MACFARREN,	
Mdlle. de MERIC and Mdlle. ANGRI,	
Sig. MARIO, Sig. SALVI, Sig. LAVIA,	
Mr. SIMS REEVES,	
Sig. TAMBURINI, and Sig. RONCONI,	
Sig. TAGLIAFICO, Sig. POLONINI,	
M. MASSOL, and Sig. MARINI.	

M. DREYSCHOCK will play a Fantasia on the Piano-forte; Sig. BOTTESINI will perform a Solo on the Contra Basso; The HUNGARIAN VOCALISTS will sing one of their favorite National Pieces between the Acts; the ORCHESTRA will play Beethoven's Overture to "LEONORA," Rossini's Overture to "SEMI-AMIDE," and Mendelssohn's Overture to "MIDSUMMER NIGHT'S DREAM; The CELEBRATED PRAYER (without accompaniment) from the Market Scene in "MASANIELLO" will be sung by the FULL CHORUS.

Conductor Mr. COSTA

The Directors have the honor to announce that a

GRAND EXTRA NIGHT

Will take place

On THURSDAY NEXT, the 24th of MAY, 1849,

On which occasion MEYERBEER's Grand Opera,

LES HUGUENOTS,

will be performed, for the First Time this Season (the part of URBANO being performed, for the first time, by Mdlle. ANGRI; and the part of VALENTINA, for the first time, by Madame GRISI.)

Valentins, - - -	Mdme. GRISI,
(Her First Appearance in that Character.)	
Margarita di Valois, - - -	Mdme. DORUS GRAS,
Dams d'honneur, - - -	Mdme. BELLINI,
Urbano, - - -	Mdlle. ANGRI,

(Her First Appearance in that Character.)	
Raul di Nangis, - - -	Sig. MARIO,
Il Conte di San Bris, - - -	Sig. TAGLIAFICO,

(His first Appearance in that Character.)	
Il Conte di Nevers, - - -	M. MASSOL,

(The original Representative of that Character.)	
De Cossé, - - -	Signor LUIGI MEI,
Tavannes, - - -	Signor LAVIA,
De Retz, - - -	Signor POLONINI,
Meru, - - -	Signor RACHE,
Maurevert, - - -	Signor SOLDI,
Capituno della Guardia, - - -	Signor TALAMO,
Marcello, - - -	Signor MARINI.

In order to give additional effect, Mr. SIMS REEVES has kindly consented to sing the couplets of the Huguenot Soldier, "Ratanplan," in the second act.

OFFICES—7, ROYAL EXCHANGE, CORNHILL; and 10, REGENT STREET.

The Performances commence on Tuesdays at Half-past Eight, and on

Thursdays and Saturdays at Eight o'clock precisely.

Tickets, Stalls, and Boxes (for the Night or Season) to be obtained at the

Box-Office of the Theatre, which is open from Eleven till Five.

LONDON ASSURANCE CORPORATION,

Established by Royal Charter, A.D. 1720,

For the Assurance of Lives, and for Fire and Marine Insurance.

OFFICES—7, ROYAL EXCHANGE, CORNHILL; and 10, REGENT STREET.

The Expenses of the Life Department are defrayed by the Corporation, and not

taken from the Premium Fund.

FIRE INSURANCE on every description of Property at moderate rates; and

MARINE INSURANCE at the current premiums.

Prospectuses may be had by a personal or written application.

JOHN LAURENCE, Sec.

M. JULLIEN'S CONCERTS MONSTRES AND CONGRES MUSICAL.

M. JULLIEN has the honor to announce that he has succeeded in organising, on a scale of magnitude unprecedented in this country, a series of

SIX GRAND MUSICAL FÊTES,

similar to those he gave in Paris in 1838, under the name of
"CONCERTS MONSTRES, ou CONGRES MUSICAL,"

which were attended on each occasion by upwards of twelve thousand persons.

There were never at any previous time so many talented artists, native and foreign, congregated in this metropolis. The late events on the Continent have brought over numbers who otherwise might never have visited England, in consequence of their engagements at the different Courts of Europe, which did not admit even of temporary absence. At the present moment there are no less than four Operatic Orchestras of the first order simultaneously employed in London, while the Military Bands of the Army, in whose ranks some of the most accomplished artists have been educated, have attained a perfection that is universally acknowledged. Such a combination of circumstances never having occurred before in England, and being extremely unlikely to occur again, M. JULLIEN could not resist the idea of availing himself of the opportunity afforded him, to unite in one gigantic *ensemble* the *élite* of the instrumental celebrities of Europe. M. JULLIEN was not unaware of the almost insuperable difficulties presented by such a vast undertaking, but, resolved to carry it out, he left no effort untried, and is happy to say that his views have been met with the utmost readiness and kindness by all those whose counsel and assistance were necessary to the accomplishment of his project.

Among the Instrumental Artists who will form a part of the CONGRES MUSICAL, M. JULLIEN has the gratification to announce the following:—

The celebrated Violinist,

ERNST;

Herr **MOLIQUE;**

(Kapellmeister to His Majesty the King of Württemberg); the eminent violinist,

JOSEPH JOACHIM;

Mons. **SAINTON;**

(Solo-violinist to Her Majesty, Queen Victoria); the distinguished English violinist,

Mr. BLAGROVE;

The celebrated

M. VIVIER;

whose performances on the FRENCH HORN have created so great a sensation in this country and on the Continent; the renowned Classical Pianist,

CHARLES HALLÉ;

The eminent Pianist,

HERR SCHULOFF;

The well-known Pianist,

M. ALEXANDRE BILLET;

and the following artists, already engaged, amongst whom will be found some of the most celebrated Instrumentalists:—

ADCOCK.	CALKIN, G.	GUTH.	KIRCHLY, J.
ADDY.	CHAMPION.	GRIENSBACH, H.	KIRCHLY, W.
ALBERT.	CHAPMAN.	GRIEST.	KING.
ANTOINE.	CHAPMAN, S.	GREEN.	KOENIG.
ANGAILL.	CHIPP.	GRIENSBACH.	KOENIG, A.
ANDERSON.	CIOFFI.	GRAY.	KREUTZER.
ANGLAIS.	COHEN.	GUY.	LARKIN.
BAKER, T.	COLLINETT.	HARPER.	LAWRENCE.
BAND.	COLLINS.	HAUSMAN.	LAZARUS.
BARRETT, C.	COLLINS, V.	HARROWAY.	LODGE, J.
BALDWIN.	COLLINS, J.	HARVEY.	LOVE.
BAUMAN.	COLLINS, G.	HARDY.	MAPLESON.
BARRETT, W. H.	COOKE, GRATTEN.	HARDY, F.	MAYCOCK.
BALL.	CHAZIER.	HARDY, F.	MICHAEL.
BARNETT.	DAWSON.	HAYWARD.	MIDDLEDITCH.
BREITH.	DAY.	HARDY, H.	M'GILL.
BETTS.	DAVENPORT.	HEALY.	MORI.
BERRY.	DAVIS, G.	HEALEY, B.	MOUNT.
BREHO.	DABUIEL.	HILL, H.	NADAUD.
BLAGROVE, H.	DAVIS.	HORNE.	PATEY.
BLAGROVE, W.	DAVIS, W.	HOWELL.	PACKER.
BLAGROVE, R.	DANIELS.	HOOVER.	PARK, A.
BOILEAU.	DAVIS.	HUMPHREY.	PARK, J.
BORIN.	DEAN.	HORTON.	PAWNEY.
BODEN.	DOYLE.	HUGHES.	PENDERSTON.
BROOK.	DOLLAND.	HUGHES, F.	PERRYTON.
BRADELEY.	EARNshaw.	ISTER.	PHASEY.
BURTON.	EDWARDE.	JACQUIN.	PIATTI.
BUCKINGHAM.	FARLIE.	JARETT.	PIATTI, E.
CARRINGTON.	FISHER.	JENNINGS.	PICKART.
CASE.	GANG, A.	JEP.	PIGOTT.
CASE, G.	GANG.	JORDAN.	PIMLET.
CASOLANI.	GEOFFRIE.	JOHNSTONE.	PINDAR.
CALKIN, S.	GIBBS.	KELLY.	PLATT.
CALKIN.	GILES.	KIRLBACH.	PLUYS.
CATCHPOLE.	GODFREY, D.	KIGHTLY.	POLLARD.
CATCHPOLE, E.	GODFREY, F.	KIGHTLY, A.	PRAGER.

THE FIRST PERFORMANCE OF THE CONGRES MUSICAL WILL TAKE PLACE AT

EXETER HALL, on FRIDAY, the 1st of JUNE, 1849.

Notwithstanding the immense expenses attending the realisation of such a combination of vocal and instrumental talent, M. JULLIEN has been able to draw out a Scale of Prices which he trusts will meet with the general approbation, and suit general convenience.

STALLS	10s. 6d.	WESTERN GALLERY	2s. 6d.
RESERVED SEATS	5 0	WESTERN AREA	1 0

Doors open at Seven; Concert commences at Half-past Seven precisely.

Tickets issued at JULLIEN & Co's, 214, Regent Street, and also to be had at the principal Libraries and Music Sellers.

IN THE STALLS AND RESERVED SEATS EVENING DRESS IS REQUESTED.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkes, Dean Street Soho; Strange, Paternoster Row; Vickers, Holywell Street, and at all Booksellers.—Saturday, May 19th, 1849.

PROSPERE.	RUSHFORTH.	STEPHAN.	WAND.
RADFORD.	SAPINSKI.	STEPHENS.	WANEY.
RANGE.	SAUNDERS.	STEPHENSON.	WESTROFF.
RAWLINGS.	SEABROOK, H.	STREATHER.	WEBB.
REED.	SEAMAN.	SUPPUS.	WEBB, H.
RENSHAW.	SEYMOUR.	TAYLOR.	WHEATLEY.
REYNOLDS.	SCHMIDT.	THIRLWAL.	WHITAKER.
RICE.	SHARP.	THOMPSON.	WILSON.
RINGLE.	SHEARON.	THOMPSON, G.	WINTLE.
ROBERTSHAM.	SIMMONS.	THOMPSON, J.	WOODS.
ROCHSTER.	SMITH.	TITCOMB.	WRIGHT.
ROSSER.	SMITH.	TOLBECQUE.	VIGLAIN.
ROTHOR.	SONNENBERG.	TRUST.	&c., &c., &c.
ROWLAND.	STANDER.	TULL.	

Numerous other engagements are pending, which will be shortly announced, the whole forming an *ensemble* of Four Hundred Instrumental Performers.

VOCAL DEPARTMENT.

M. JULLIEN, who first had the honor of introducing

MR. SIMS REEVES

to the public, at the Grand Opera Drury Lane, has the pleasure to announce that that celebrated Tenor has accepted an engagement to assist at the CONGRES MUSICAL, and that he has consented to sing the principal tenor part in several important works which will be performed in the course of the Six *Concerts Monstres*.

The renowned Baryton,

Herr FISCHER,

has also signed an engagement, and will introduce, for the first time in England, several entirely new Dramatic Songs of great interest.

Mr. BRAHAM,

the Father of English Song, will also give his invaluable assistance.

M. JULLIEN has also concluded an engagement with the eminent German vocalist

Mademoiselle JETTY TREFFZ,

who will sing several of those characteristic *lieder* which have gained her such popularity on the continent.

The following distinguished Vocalists will also assist at the CONGRES MUSICAL:—

Miss **BIRCH,** Miss **DOLBY,** Mademoiselle **NAU,**

Miss **POOLE,** Miss **LUCOMBE,** Miss **MIRAN,**

Madame **MACPAREN,**

and the universally admired

Madame **ANNA THILLON,**

(PRIMA DONNA of the *Opéra Comique*), who will arrive from Paris next week expressly to fulfill her exclusive engagement at the SIX CONCERTS MONSTRES. MADAME ANNA THILLON will introduce some of those characteristic airs of AUBER, her unrivalled manner of singing of which has gained her the distinction of being the first of her genre.

Madame THILLON will appear at no other *Concerts* or *Dramatic Representations* during the present season.

In order that the Vocal Department may not present a less complete *ensemble* than the Instrumental, M. JULLIEN has engaged a

TRIPLE CHORUS:

viz.—A SELECT CHORUS OF ENGLISH PROFESSIONALS, the celebrated HUNGARIAN SINGERS, and the admirable CHORUS of the GERMAN OPERA.

The Programmes will principally consist of the Symphonies and Overtures of the great Masters; and among others will be presented Mendelssohn's *Symphony in A Minor*, suggested by a visit to the romantic scenery of Scotland; the orchestral *chef-d'œuvre* of the lamented composer; Spohr's "Power of Sound," the Historical Symphony of the same Author, and the *Symphony in C Minor* of BEETHOVEN; besides GRAND SELECTIONS FROM OPERAS—*Fidelio* and the *Huguenots*, among others.

At the FIRST CONCERT will be introduced the celebrated *Descriptive Ode-Symphony, THE DESERT*, by FELICIAN DAVID, which has been performed with the most brilliant success in all the principal towns and cities of the Continent, and which will on this occasion be executed in a complete state for the first time in England. As in this Work the illustrative verses that develop the plan are of the most essential importance, the eminent Tragedian,

Mr. VANDENHOFF,

has accepted an engagement to recite the poem.

The music in MEYERBEER'S celebrated Opera, "THE CAMP OF SILESIA," in which JENNY LIND principally obtained her fame in Germany, will be executed for the first time in England. Only two *soirees* from this Opera (regarded by the Germans as the master-piece of its composer), which abounds in the most delicious melodies and harmonic combinations, have been hitherto introduced in England—*viz.*, the Overture, a great favorite with all the Military Bands, and the Trio for Voice and two Flutes, in which Mdlle. JENNY LIND has created so great a *furor*. The most attractive pieces from the Opera will be chosen, and

THREE MILITARY BANDS

will strengthen the execution;—the Band of the Horse Guards Blue, under the direction of Mr. TUTTON; the Band of the Life Guards, under the direction of Mr. WADDELL; and the Band of the Coldstream Guards, under the direction of Mr. GODFREY: M. JULLIEN having obtained the kind consent of the Military Authorities.